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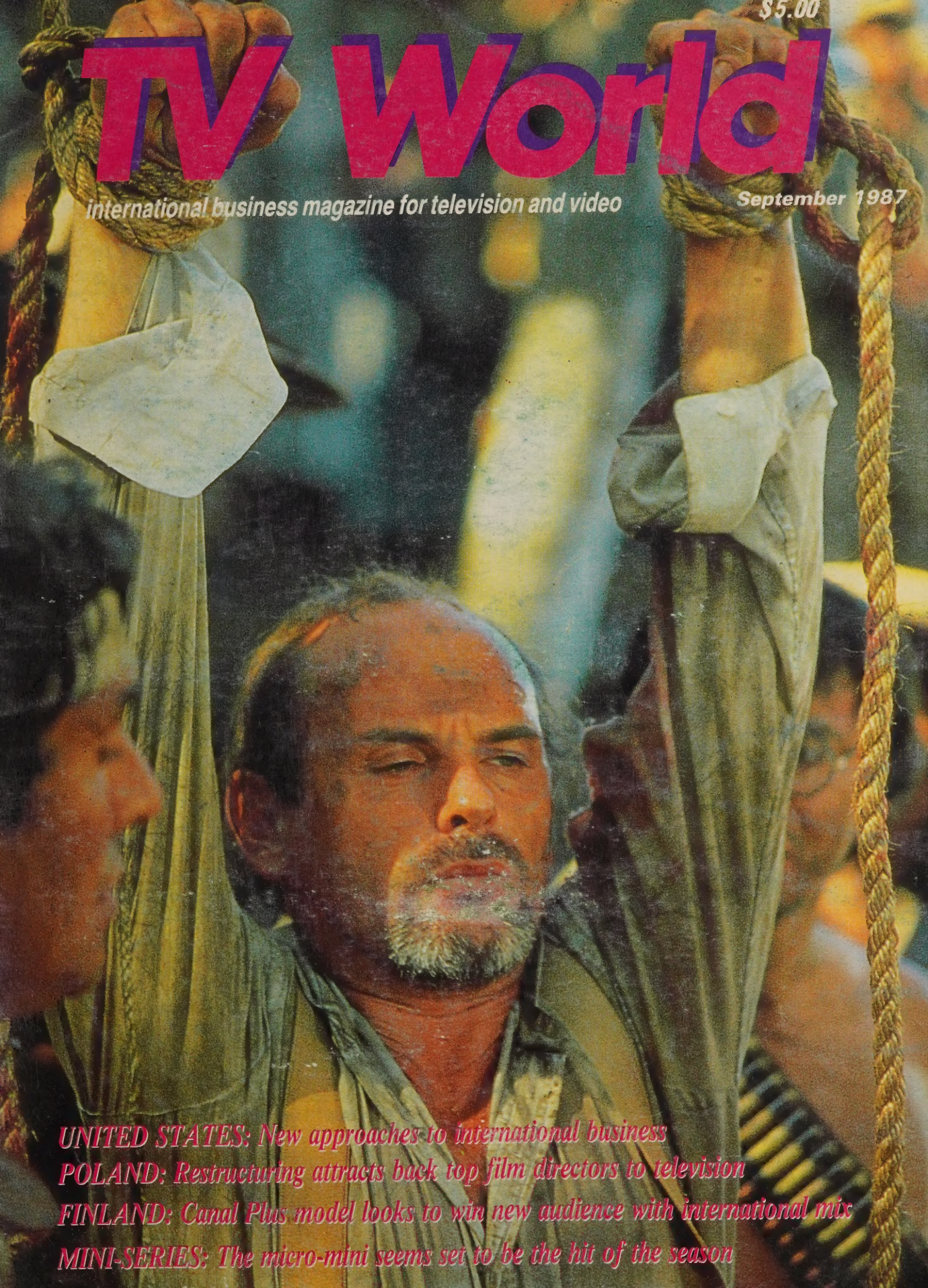
TV World

international business magazine for television and video

September 1987

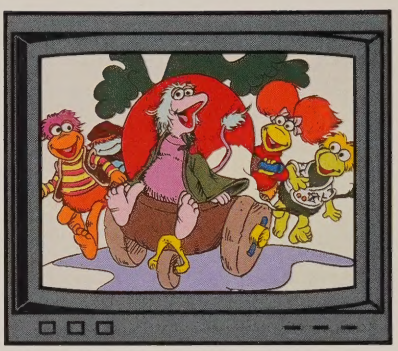


UNITED STATES: New approaches to international business

POLAND: Restructuring attracts back top film directors to television

FINLAND: Canal Plus model looks to win new audience with international mix

MINI-SERIES: The micro-mini seems set to be the hit of the season



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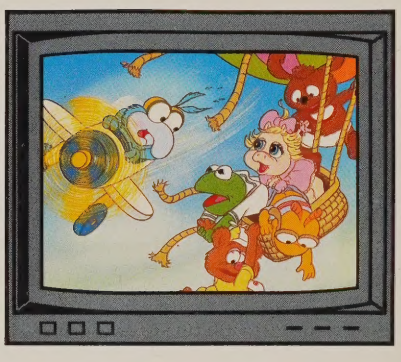

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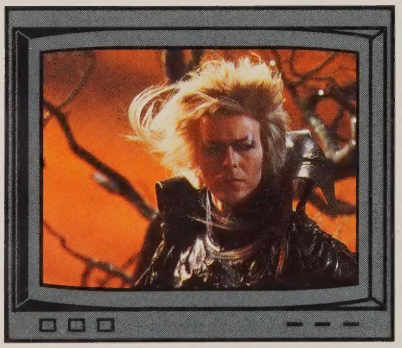

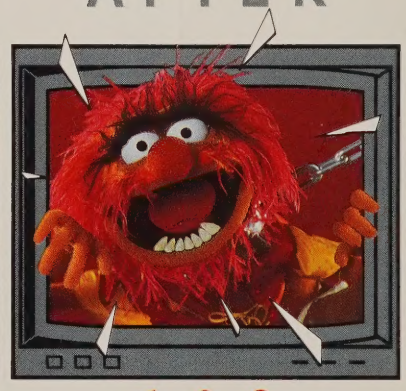

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Cover: from "Rebellion of the Hanged", a 5 × 1 hour or 3 × 90 minutes mini-series, produced by Telemünchen in Association with Socieded Cooperativa de Produccion Cinematográfia Rio Mixcoac S.C.L., Mexico and Technisonor, Paris for RA12, TF1, SDF, ORF, SRG and Channel 4. Based upon novels by B. Traven, and directed by Jean-Luis Bunuel, the story revolves around political and social intrigue in rural Mexico in 1909.

THE Editor's LETTER

For a production machine as powerful and successful as the American television industry, it can display some reassuringly vulnerable Achilles Heels. Perhaps its major complaint against the rest of the world is how everyone is perfectly happy to buy its product, garner good ratings, and come back for more – while at the same time shouting about cultural imperialism and over-commercialisation. Not surprisingly, America finds this hypocritical and unjust. After all, the US invented mass screen entertainment, via Hollywood, and the love affair which the rest of the world has enjoyed with the US film industry has continued into televison. No programme has been watched more in history on a worldwide scale than Dallas; ***virtually all TV stations with an enforced limit on imported programming buy the full quota of US product that regulations allow; and those that have no government enforcement purchase often way over half their schedule from the US. Why do they do this? For the simple, yet for some reason, unmentionable reason that viewers like American programmes.***

American producers understand the art of audience-pleasing, because they live or die in a hard commercial domestic industry. They blend those ingredients in fast-paced, top technical quality productions that grip and entertain. Even the most high-brow state-owned channel has some US productions in its schedule, and as deregulation takes hold in Europe and the commercial environment hots up, winning the most popular US shows will become an important part of many survival strategies.

The US domestic industry itself enters the fall season with more wild cards in the pack than usual. First and foremost, the ratings system, that vital thermometer which measures the health of the shows, and therefore the financial health of the networks, has changed. Peoplemeters have taken over from the old diary form of ratings measurement. No-one really knows just what difference it will make – speculation is that it will favour younger, urban and more male-orientated programmes, and that it will show a lower audience for the three networks than was previously thought. Also, as overnight people ratings will be available 365 days a year, shows will possibly be given even less of a chance to prove themselves, before being replaced.

For the first time, on two nights a week, the fledgling fourth network will be pitching fare against first episodes of new series on ABC, NBC and CBS, and with its more adventurous and pithy fare, may attract a strong younger audience, while the three established war-horses may lose a considerable number of their male audience to ESPN, which this season will be airing a series of National Football League games. All in all, it looks like being a year of transition.

Alison Howewood

Acapulco's World Festival

ACAPULCO: The first World Film Festival in Mexico was held 19 years ago in Acapulco. This year the World Festival is being revived for the twelfth time in Acapulco as not only a film festival but also a TV, home video, radio and music festival. The festival is to be held under the sponsorship of the Mexican government and a group headed by Televisa, S.A.

The film category of the festival is a showcase which will present the most highly acclaimed feature films which have gathered international awards at the major festivals held around the world.

In the musical category, four musical extravaganzas are planned.

The TV category will have about 40 hours of programming up for jury review.

And, finally a radio sound booth will be simulated and will show off the latest in technological equipment.

Fremantle is game for a try in Europe

NEW YORK: Fremantle International, which for the past decade has been marketing most of the UK versions of US games shows, including the Mar Goodson Productions' *Price is Right, Blockbusters,* and *What's My Line,* will be co-producing five series in France and four in Germany starting with the 1987-88 season.

In France, the series, which are completely produced packages and not format deals, are *Price is Right,* which will be a prime-time once-a-week hour on TF1 starting in October and *Blockbusters* to be co-produced with F productions, which will be a five-a-week strip on TF1. In addition, TF1 will carry *The Dating Game* and *Tattletales* strips, to be co-produced with Teleunion, also the partner on *The Price is Right.* Fremantle also has an exclusive contract with Canal Plus to co-produce all games to be seen on that pay channel. The first series under the agreement is *The Newlywed Game.*

In Germany, Fremantle has a five year exclusive agreement for all games to be seen on the Bayerischer Rundfunk Network. The first will be *Blockbusters* starting in January, 1988. Fremantle is already producing the German version of *To Tell the Truth, Child's Play* and *The Dating Game* with Germany's ARD Network.

Fremantle has also sold the US daytime soap *Loving,* currently airing on ABC, to Antenne 2 and Canada's Telemetropole, the first time an American soap will run in France and French Canada. Two hundred and sixty episodes are now being dubbed in Paris. The series will start in France next January and Canada this month.

The Vision of CBS
and its tradition of excellence was born 60 years ago. It was carefully nurtured during demanding years of successful performance in the toughest of competitive arenas— American broadcasting.

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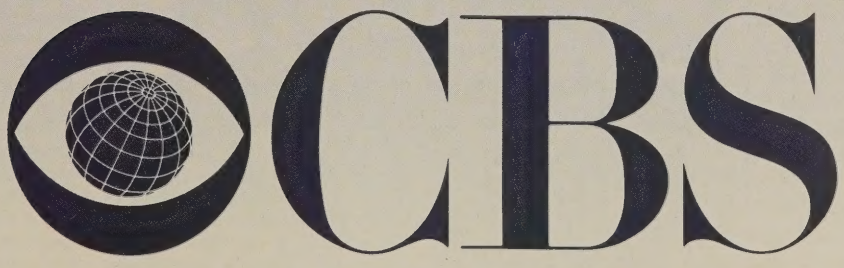
we are committed to the goal of bringing to the world community a broad spectrum of quality programs which continue the CBS tradition of excellence. Together as broadcasters we can meet the challenges which lie ahead and truly produce Television's Finest Hours.



CBS BROADCAST INTERNATIONAL

VISIT US AT MIPCOM, STAND NO. 21.01.

Three-way Globo deal likely

RIO DE JANEIRO: The Brazilian Globo organisation has no intention of interrupting its Tele Montecarlo activities – the group's first broadcasting station to be set up outside Brazil and reaching today 75 percent of the Italian territory – despite the continued legal contestations to its rights to broadcast in Italian from a foreign territory.

This is the group's official answer to the continuing rumours over the closing of Montecarlo operations in the near future which circulated throughout July in Brazil and also were published in two major newspapers.

The broadcasting station, however, is looking for an Italian partner and, as reported in *TV World* June/July, it now seems increasingly likely that this will be Giovanni Agnelli from Fiat Automobiles, through the Rizzoli Publishing House. There is also talk that the French Hachette group, one of the country's largest media concerns, would be involved.

Officially, the Telemontecarlo and Globo organisations will not admit that the legal contestations are delaying the enterprise's plans. Unofficially, however, it is known that the station was hit, delaying the launch of the re-vamped channel. Sources guarantee that the blows are not mortal, and they can be absorbed by the group.

Telemontecarlo scored little more than 20 percent of the Italian audience, during the Mexico football World Cup. Today the station gets a three percent share but already has a professional image on air, with stable programming giving priority to sports and based in news and current affairs. In June 1985, when the Globo group first moved into Europe, its objective was to reach five percent of the Italian audience, which would guarantee a billing equal to half what it makes in Brazil with a 70 percent audience share (about US$ 400 million according to the advertising department of Globo Network).

Presently, two years after the acquisition of Telemontecarlo, the Brazilian group believes that its strategy of expansion, which led it to Europe, is still valid: in Brazil there is no more room to expand; in Mexico Emilio Ascarrraga's Televisa has deep and solid roots; penetration in the US market is seen as particularly impossible. So Europe as it goes through its privatisation process is the only market left. With an initial investment considered small – US$ 30 million – the Brazilian group started to look for outlets on which to exhibit its product. Now, it declares itself open to Italian partners. At least once, this failed; conversations with the Parmalet group reached no conclusion.

But a partnership with an Italian company – particularly Fiat – will strengthen the political position of the Globo group, which has no desire to continue as a foreign group in Italy, particularly at a time when the Italian government is in the process of drafting new broadcasting laws.

A July edition of *0 Globo* said that talks with the Risoli Group would go on hold during August because of holidays, but would resume in early September.

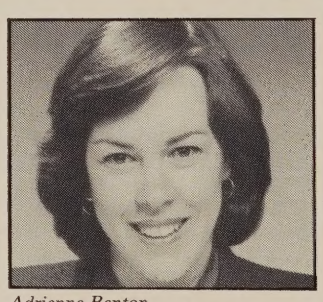
Chinese contract for CTW

GUANGDON: Guangdon Television, in the People's Republic of China, has acquired 65 half-hour episodes of *3-2-1 Contact,* a science and technology programme for children, from the Children's Television Workshop in the US. It's the first series sale to the People's Republic of China for CTW, although a special, *Big Bird in China,* was coproduced with China Central Television five years ago.

"Educational television is serious business in China," said Adrienne Benton, CTW director of international marketing, adding that she had been told by Liu Chi, director general of Guangdon TV, that there would be a province-wide examination on the subject matter covered by *3-2-1 Contact* at the end of their first season (they acquired three-year rights) and that children who learn the most will be awarded prizes.

In the US the series is produced for children eight to 12 years old but because of differences in the educational systems it will be interesting to learn the ages of children responding to information on the series in China, where it will be dubbed into Mandarin and Cantonese and stripped five days a week.

In the US, *3-2-1 Contact* begins its sixth season on PBS on October 14. The series is seen in 19 countries, with original coproductions in France and Germany.



Adrienne Benton

Raids on pirates

LISBON: Police have closed down three pirate stations in Amadora and Loures. In Amadora the police closed down Radio Television de Amadora which had been transmitting for about four months and Televisao Regional de Amadora. Canal Zero which had been transmitting for about six months was closed in Laures. It was the second pirate television station in the area. A spokesman from the office said that the agents ripped down the aerials, seized broadcasting equipment, and identified those who are presumed to be responsible for the broadcasts. The action is based on the decree law which regulates television broadcasting and which considers illegal broadcasting to be a crime liable to two to eight years prison terms.

Portugal to fund new TV station

LISBON: The Portuguese government, Portuguese TV and the Gulbenkian F Foundation are to finance the installation and operation of a TV station in Guinea Bissau.

Guinea Bissau is the only Lusophone country without television and its is hoped that viewers will see daily broadcasts within about six to nine months. The project, which is estimated to cost more than 300 million escudos, is due to be signed in Lisbon in two weeks time. About 220 million will come from the Portuguese government, 50 million from RTP, and 30 million from the Calouste Gulbenkian Foundation.

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ONE POLICE PLAZA—Starring Robert Conrad

THE RETURN OF SHERLOCK HOLMES—Starring Margaret Colin and Michael Pennington

STARK: MIRROR IMAGE—Starring Nicholas Surovy, Dennis Hopper and Michelle Phillips

DEADLY DECEPTION—Starring Matt Salinger and Lisa Eilbacher

CASE CLOSED—Starring Byron Allen

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Skase buys, Stokes sells Oz stations

SYDNEY: Property and entertainment entrepreneur, 38 year-old Christopher Skase became the newest and youngest TV mogul in Australia with his purchase of John Fairfax Ltd's television interests, the Channel 7 network at the end of July.

The $A780 million deal will see the formation of Australia's biggest commercial TV network.

Skase's company Universal Telecasters Ltd will buy the TV stations ATN 7 in Sydney, HSV 7 in Melbourne and BTQ 7 in Brisbane. Skase's company already owns TVQ 0 in Brisbane, and two other Queensland stations, SEQ 8 in Maryborough and MVQ 6 in Mackay. The combination of stations will give Skase's company nearly 60 percent of Australia's total viewing audience.

This will place Universal Telecasters ahead of both the Nine Network, operated by Alan Bond's Bond Media, and the Ten Network, which is under the control of Northern Star Holdings.

The Universal deal is structured so that the company pays in three instalments, in interest free periods. It has already made a down payment of $A25 million, and is to make a further payment of $A470 million in November. The balance of $A285 million is due in August 1990. It is likely that Skase will sell his existing Brisbane station TVQ 0 to help raise equity.

The deal also involves Fairfax paying $A100 million to Universal for buying share and convertible notes in the company, and will allow Fairfax to retain a significant interest in the television network.

This means that in seven months $A2.8 million has changed hands in the huge media sell-off of TV stations in Australia.

Yet compared to the upfront deals paid by the other stations (Bond paid Kerry Packer $A900 million, and Northern Star Holdings paid Rupert Murdoch $A720 million), it seems Skase has scored the best deal. According to industry experts with Skase's instalment plan, it means he is only paying $A650 million in today's money.

But the media moves are coming at a time when TV stations are suffering from cost pressures and falling advertising revenues.

Skase already has some definite ideas on how to improve the station's operation: losses were running at $A26 million. While Bond and Northern Star are moving towards national networking with standardised programming and centralised selling, Skase plans to emphasise more local control.

"The way to the success of three stations and the key to turning around HSV 7 is to have a strong, distinctive interface with the community. Brisbane. Melbourne and Sydney have a number of dramatic differences in social cultural and economic fabric. To base a network solely in one of those cities is a recipe for disaster," said Skase.

It's quite an ironic turnaround for the Queensland entrepreneur. Skase began his working carrer as a journalist for Fairfax newspaper. *The Australian Financial Review.* He resigned from the job when he was 23 to set up an investment vehicle. It's first purchase was a Melbourne hotel in 1976. It has been a relentless rise since then to the top of the media tree for Skase.

Two weeks after John Fairfax Ltd announced the sale of the Seven network to Skase, West Australian entrepreneur Kerry Stokes sold all his TV interests to the new owners of the Ten Network, Frank Lowy's Northern Star Holdings for $A225 million.

The deal which was signed on August 7 will give Northern Star Holdings control of ADS 7 (Adelaide), CTC 7 (Canberra) and NEW 10 which is the new Perth licence that was granted to Stokes last year. Northern Star earlier this year scooped the Murdoch-owned TEN network when it purchased TEN 10 (Sydney) and ATV 10 (Melbourne) for $A775 million.

Northern Star's other television interests include the Northern Rivers stations NRN 11 Coffs Harbour and RTN 8 Lismore. Northern Star now holds a potential audience share Australia-wide of 62 percent.

Under Federal Government ownership requirements, which limit audience reach by any one broadcaster to 60 percent, Northern Star will be forced to sell some of its TV interests.

Industry experts also cite further problems for the new enlarged network. Many regard the new capital city network as "uncohesive." This is because the television group has been formed with stations from two separate networks, 10 and 7, which are already locked into their respective programming formats.

Experts predict that it could be years before the Northern Star network will broadcast as a co-ordinated group. They regard the major snag as being ADS 7 in Adelaide which is already committed to broadcasting Seven network programming.

For Stokes the sale represents a retreat from TV after 15 years involvement which culminated in the granting of Australia's recent commercial licence to NEW 10 in Perth. It appears that after Stokes missed out on the sales of the Seven network to Skase he decided to bow out altogether.

Stokes had been involved on and off in negotiations with Northern Star to establish a partnership for the TEN network, but then Stokes decided to sell out. "I thought it was the right thing to do in that he fulfilled the government's objectives of their new amendment to legislation," Stokes said. "It created what I believe is Australia's premier network." ■

WHO OWNS AUSTRALIAN TELEVISION

ALAN BOND

Bond Media

TCN 9 Sydney
GTV 9 Melbourne
QTQ 9 Brisbane
STW 9 Perth

ROBERT HOLMES A COURT

Bell Group

TVW 7 Perth
SAS 10 Adelaide

FRANK LOWY'S

Northern Star Holdings
Westfield Capital Corporation

TEN 10 Sydney
ATV 10 Melbourne
NRN 11 Grafton/Kempsey
RTN & Lismore
CTC 7 Canberra
ADS 7 Adelaide
NEW 10 Perth

CHRISTOPHER SKASE

Universal Telecasters

ATN 7 Sydney
HSV 7 Melbourne
BTQ 7 Brisbane
TVQ 0 Brisbane
SEQ 8 Maryborough
MVQ 6
**Under takeover by UTL*

LAMB FAMILY

Southern Television Corporation

NWS 9 Adelaide

In production

A new regular feature of TV World. Send details of programmes in, or approaching, production to TV World, 27 Wilfred Street, London SW1E 6PR.

The Fatal Shore, currently in pre-production for the *De Laurentiis Entertainment Group,* tells the story of the birth of Australia out of the unwanted class of which England rid itself.

Based on the bestseller by Robert Hughes, the mini-series will focus on the voyages, the prison colonies and the painful transformation of Australia into a flourishing nation.

Hughes took 10 years to research the book, travelling back and forth between New York, London and Australia, compiling previously undiscovered data.

Production has been continuing apace at **Coraven**, the Venezuelan television company that owns Channel 2 in Caracas, and the distribution company Coral Pictures Corp. based in Miami.

During the first quarter of this year, Coraven simultaneously recorded and aired three separate television novelas, *The Intruder, The Lady in Pink* and *Roberta* at a rate of one-hour segments of each broadcast daily Monday through Saturday. The three novelas were transmitted throughout the US via Spanish-language stations belonging to the Telmundo and Univisions networks. A successor to *The Intruder* is already in pre-production in Venezuela with the working title *Another Spring.*

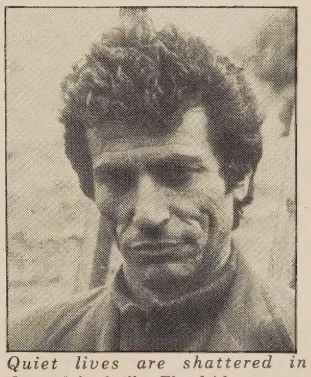
During March, a 10-hour mini-series *And Then A Son* was shot, while a mini-series *Dirty Diamonds* was filmed in the Orinoco and Amazon jungles. Four other 10-hour mini-series will be ready by the end of this year.

Meanwhile, Coral Pictures Corporation has announced the co-production of a major-feature film to be called *Beamriders,* with the Orlando-based Chameleon Motion Pictures. Sy Shapiro, CEO of Coral Pictures said that a television series based on the science-fiction film, is already planned. Coral will be distributing *Beamriders* – special agents who can dematerialize and beam via satellite to anywhere in the world in order to fulfil save-the-world missions.

Shapiro also said that Coral is interested in acquiring first-run, made-for-TV or theatrical English-language production. He also confirmed that negotiations had been concluded with Lorimar for the sale of the Ziv library, and the production are now available for distribution.

The 7-month filming schedule for **Granada's** thriller serial *Floodtide* is completed and now showing on the independent network. Already recording for the second and last series of *Floodtide* is underway.

Currently the 7-part serial showing on ITV follows the trail of menace which pursues Ramsey, a doctor living in Barfleur in Normandy, when his quiet life is shattered when Tessa Waite, a friend's daughter, arrives looking for help. And Ramsey finds himself drawn into a conflict with an international organisation of drug traffickers.



Quiet lives are shattered in Granada's thriller Floodtide.

ONE of America's most potent myths – Hollywood in the 1930s – is the subject of a three-part *Great Performances* miniseries that has just begun production here. Michelle Pfeiffer, Hector Elizondo and Chrisopher Lloyd are among the first stars signed to appear in *Tales From The Hollywood Hills,* based on short stories about "Tinseltown's" golden era by F. Scott Fitzgerald, John O'Hara and Budd Schulberg.

The shows will be the first dramas of *Great Performances'* gala 15th season this October on public television and are made possible by grants from Martin Marietta, the National Endowment for the Arts, the Corporation for Public Broadcasting and public television stations. *Tales From The Hollywood Hills* is a production of WNET/New York and the UK's Zenith Productions in association with KCET/Los Angeles.

According to David Loxton, executive producer of the miniseries, Hollywood in the decade just before World War II not only produced great art for the screen but provided inspiration for much of the nation's great fiction. "Just about all our major writers at the time dabbled in Hollywood," Loxton says. "And many of them turned their experiences there into vivid, colourful works. It was a brutal, grasping place, but always exciting – and quintessentially American."

The stories to be featured in Tales From The Hollywood Hills are John O'Hara's "Natica Jackson," with Michelle Pfeiffer in the title role, and featuring Hector Elizondo and Brian Kerwin; F. Scott Fitzgerald's *The Pat Hobby Stories*, with Christopher Lloyd of *Taxi* and *Back to the Future* in the title role, and Budd Schulberg's piece will be announced shortly.

Natica Jackson, which also features Holland Taylor, is directed by Paul Bogart *(Nutcracker).* The teleplay is by Andy Wolk.

The script for *The Pat Hobby Stories* is by Rob Thompson, whose screenwriting credits include *Hearts of the West.* He will also direct. *A Table at Ciro's* has been adapted by Budd Schulberg and Stan Silverman from Mr. Schulberg's story and will be directed by Leon Ichaso *(Crossover Dreams).*

Tales From The Hollywood Hills will be seen on ITV in the UK. Worldwide sales are handled by Phillip Jones of Central Independent TV.

Loxton noted that the miniseries marks one of the first PBS/British coproductions in recent years to be conceived, written and produced in America.

Kim Myers is the WNET series producer for *Tales From The Hollywood Hills.* Jac Venza is executive producer of Great Performances; Rhoda Grauer is production executive.

The longest-running performing arts series on television, *Great Performances* is presented by an alliance of five public TV stations: WNET/New York; KERA/Dallas-Ft. Worth; KQED/ San Francisco; SCETV/ Columbia, S.C.; and WTTW/ Chicago. Beginning in October, when *Tales From The Hollywood Hills* airs, the alliance will be joined by Maryland Public, the increasingly active PBS Television station.

Gemstone Productions of Toronto will start principle photography of *Glory Enough for All* in August. The two-part, four hour television drama centres on the discovery of insulin and is being produced as a joint venture with Toronto's Primedia. The production is twinned with a five-hour series being produced by Euston Films for Thames Television. Both productions are slated for broadcast in 1988.

Photography is slated to finish on a $3.7 million Canada/France co-production called *The Revolving Door,* at the end of summer. The film is a co-production of The Malofilm Group, Union Generale Cinematographique, Canal Plus and ACFAV. Malofilm Distribution will handle the film in Canada, while the image Organisation will handle foreign sales.

Strong start from new Finnish TV channel

A major event is taking place in the only Nordic country to have an established commercial TV system. Gerard O'Dwyer reports.

FINLAND'S Channel Three (Kolmoskanava) has embarked on an ambitious programme to expand its broadcasting base on a more comprehensive national scale, a move which will increase weekly programming time to 40 hours. Third Channel broadcasts had been confined to the greater Helsinki area, consisting of some two hours of nightly programming carried on a special channel leased from the country's largest cable TV company HTV (Helsinki Television). Future expansion by Channel Three will be based on the current strategy of directing broadcasts through regional cable TV networks.

Channel Three's inception took place in Spring 1985 when state-owned broadcasting service YLE joined in partnership with the privately-owned commercial TV company MTV and electronics group Nokia. The new company was licensed by government in June 1986 and began first trial transmissions later that December. YLE holds a 50 percent interest in Channel Three, MTV 35 percent and Nokia 15 percent. Under the terms of partnership YLE will provide transmission facilities while MTV takes responsibility for administering advertising.

The reason behind Channel Three's inception stems from a number of interconnected factors, not least the arrival of satellite TV to Finland, the boom in the number and size of cable companies and a steadily improving growth-intensive video industry. Channel Three is not expected to eat very significantly into the existing TV advertising cake. Instead the new channel plans to go after what has been described as the "Yuppie" market, attracting a new category of viewer, more sophisticated and with greater spending power than average national channel audiences.

Expansion will involve the transmission of up to 20 percent home-produced programming. Channel Three will not initially at least undertake in-house programme production. Instead the company plans to contract such work out to the country's best independent producers. Domestic sourced programming will include sports, documentaries, comedy and light entertainment.

The cornerstone of Channel Three's schedule will consist of imported productions including well-established US serials, *Dynasty, Dallas* and *Falcon Crest.* Special emphasis will be placed on purchasing upmarket foreign programming including feature films and serials and many US and UK-produced sitcoms.

Channel Three's success appears certain. The network's plan to cater for a more sophisticated TV audience is based on careful market studies. While YLE channels One and Two will concentrate on domestic bi-lingual Finnish/Swedish language programming, Channel Three will formulate its programming around the concept of whole "TV entertainment." Two important areas within this strategy consist of imported light entertainment productions and "adult film" entertainment.

Another factor which will serve to promote the network's acceptability among new audience markets is Finland's new "must-carry" stipulation recently approved by Parliament which requires regional and Helsinki-based cable operations to carry national channels as part of an overall service. Under regulations, Channel Three is recognised as a national channel despite the fact that its transmissions are for the most part restricted to urban population centres. Cable networks are disputing the new regulation, though few can argue that the addition of Channel Three to their limited schedules would not improve their normal scheduled programming.

The central complaint among cable companies is that Channel Three is not a national channel like YLE .One and Two. The real area of dispute however remains the issue of fees. Without the "national channel" and "must carry" status Channel Three would be obliged to pay cable companies transmission fees but having "must carry" status the new network is not obliged to pay such fees. The issue if unresolved may yet end up in the Finnish Supreme Court.

Public broadcasting in Finland requires a government-issued licence, and although the YLE company is the only holder of a licence, Channel Three operates under an amended version. The new channel plans to finance programming through a combination of advertising revenues and fees generated from pay TV services. Early evening broadcasting slots will be advertising – financed, with pay TV taking over the respect of late evening transmissions.

Channel Three is planning an annual programme procurement budget of almost FIM100 million (US$20 million). Channel Three's expectations of taking advantage of major growth within the national TV advertising sector are based on the hope that new technology will enable sizeable cost reductions to be made in TV-related advertising. One such concept is the "regional split" which allows for the transmission of regional advertising to specific market areas.

Regional split technology

Regional split technology at hand is capable of transmitting to up to seven areas during early stages and over 20 with expansion of the system. The central aim behind use of such technology is to substantially increase the number of advertisers by reducing ad costs.

Current expansion plans will take Channel Three transmission out of the greater Helsinki area into other urban centres including Tampere and Turku. Together the Helsinki, Turku and Tampere cities hold almost half the entire Finnish population. By 1990 Channel Three will be available to over two-thirds of Finland's TV viewers. Ninety-eight per cent of Finnish homes have TV sets (80 per cent colour sets). No plans are as yet formalised in respect of the launch of the network's pay TV service. This will eventually be modelled on France's Canal Plus system.

The advent of Channel Three is undoubtedly the most important development within the Finnish broadcasting industry for many years, further extending the number and range of domestic and foreign channels available to Finnish TV viewers. The network's eventual success or failure will largely depend on its ability to provide top quality programming in combination with generating above average levels of advertising. The network too will have to fight off the challenge posed by the satellite-distributed services. ■

In the heat of the television day

As daytime television begins for real in the UK, *TV World* looks at the new ITV line-up of programmes.

STRIPPING US-style comes to UK television screens this month – along with full-blooded daytime competition – with the launch of the ITV day-time schedule on 7 September, a year after the BBC started its daytime service.

Programmes which will get the five-day-a-week stripping treatment include the New World TV-distributed soap *Santa Barbara* at 10.00 am, and five game shows. These are all domestically-produced and include:

● *Runway,* a new travel-angle general knowledge quiz produced by Granada with major holidays as prizes. The show involves contestants completing rounds that correspond to the stages of checking – the Passport Round, the Departure Round etc.

● *Chain Letters,* a new, fast-paced game show from Tyne Tees TV which involves contestants changing one letter in a word to make as many new words as they can, thereby making a chain. With a £1,000 jackpot prize (US$1,500)

● *Cross Wits,* where guest celebrities partner contestants in a word game based on crossword puzzles, offering holidays as prizes. Also produced by Tyne Tees TV.

● *That's My Dog,* a Television South West-produced show featuring dogs that bring in their owners to answer questions on dog-knowledge, while the animals themselves perform feats of agility. All winnings go to charity.

● *Looks Familiar,* the long-running quiz show where guest celebrities reminisce about the golden showbusiness years of the thirties, forties and fifties. From Thames TV.

Other highlights from the schedule, which seems to be receiving a cautious welcome from advertising agencies, include *The Time... The Place,* a current affairs programme starting at 10.30am, and transmitted live from locations around the country. Fronted by the former controller of programmes at Granada, Mike Scott, who is expected to travel 35,000 miles in the first three months.

St. Jimmy's is a novel new real-life soap, produced by Yorkshire TV, and set in the UK's biggest general hospital, St James. Its two episodes a week feature the true stories of doctors, nurses and patients in the wards.

Other drama includes the Scottish TV production *Take the High Road* three days a week, and films and mini-series, including a re-run of *Lace* and *Lace II.*

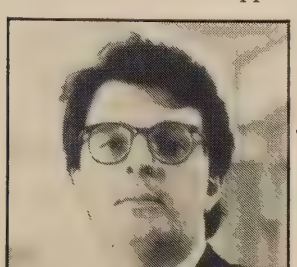
One of the most notable things about the new service is the fact that a large proportion – 40 per cent – has been produced by the smaller companies which make up the ITV network. Andy Allan, spokeperson of the ITV Network Controllers Group said, "This is a tribute to the strength of the network with so many companies making important contributions. This is most dramatically illustrated by Mike Scott's show, which will take him round the country and use for the first time our unique regional structure for a daily live show". ■

Channel 4 man to help set up TV2

Even though launch date is still a year away, TV2 plans are in full gear. Jorgen Kristiansen reports.

ODENSE, Denmark is the town where the fairytale writer Hans Christian Anderson was born – and the current task of installing TV2 bears more than a little resemblance to the famous story about turning an ugly duckling into a swan.

At the moment an old cattle-market in the town is being rebuilt into what shall next year be functioning as a modern TV station. Several top executives have already been appointed to the project although the start-up date is more than a year away. To get experienced help General Manager Jorgen Schleimann has made the untraditional move of appointing John Ranelagh as his second-in-command. Ranelagh was one of the key people when Channel Four in England was established – and that's the obvious reason Schleimann wanted him. Ranelagh is experienced in starting a TV station from scratch. Nobody in Denmark has that experience – and it can be both painful and expensive to make too many mistakes. Schleimann is also impressed with Channel Four's image of a more intellectual station.



John Ranelagh seconds at TV2.

From the start it was planned that TV2 should widely be based on Danish programmes with lots of regional news. That also explains the location in Odense instead of Copenhagen. But a meeting lately between the management group of TV2 and lot of small Danish production companies interested in producing for the new station ended in frustration.

The companies want immediate commissions in order to get production underway – whereas management has been very reluctant to give the green light for any concrete series or documentaries – a decision which is backed up by Channel 4's error of judgement – the early days of buying in and commissioning too much product, for fear of not having enough.

Meanwhile, although the official Danish TV2 won't start before 1st October 1988 on a split economy of partly sales of advertising space and partly a yearly licence-fee, one test has already proved that advertisers believe in the new medium.

One small regional station – TV South – covering the southern part of Jutland will base its economy on commercials one year ahead of its new big brother. And all advertising space for the fourth quarter of 1987 – the first advertising TV space to go on sale ever in Denmark – was sold out in less than a week for the little station.

With an average booked time per commercial of 30 seconds many companies might be using the TV South-station for testing before reservation of airtime on TV2. TV South reaches less than 10 percent of the Danish population – and operates in an area where all households can already watch German TV with lots of commercials. ■

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New channels on horizon

The results of the CRTC hearings are bound to dramatically change the existing Canadian TV set-up. Daphne Lavers reports.

THE stage is set for a massive change in the landscape of Canadian TV. Canada's federal broadcast regulator, the Canadian Radio-TV and Telecommunications Commission (CRTC) is holding hearings this summer into the potential for new TV channels, and changes in existing dial positions for current channels.

Canada is one of the most cabled countries in the world. Cable systems are divided into basic service and discretionary channels; basic service provides a minimum number of off-air television stations, while discretionary service provides, for an extra fee, specialty channels and premium pay television service.

The CRTC is looking at the possibility of licensing a number of new specialty television channels and allowing some now-discretionary services to move to basic cable. Those services would then be paid for by a mandatory charge to cable subscribers.

- **TV Canada/Tele Canada:** perhaps the most contentious of all the applications, the TV Canada proposal, put forward by the head of the National Film Board as representative of a consortium, embodies the proposals from last year's long-awaited Task Force on Broadcasting. TV Canada proposes to programme Canadian content, to provide a showcase for Canadian productions and a vehicle for Canadian cultural sovereignty. TV Canada would include NFB and CBC programming no longer current, children's programming and would be licensed as a national, mandatory service.
- **News:** Both the CBC and Allercom Ltd. (owners of the Western Canada pay television network SuperChannel) are vying to provide 24-hour-a-day news channels similar to the US Cable News Network. If either applicant is successful, indications are that CNN would be knocked off the channel line-up in Canada. One applicant is proposing advertising-supported, mandatory carriage on basic cable (the Allarcom entry, called Canadian Cable News) while CBC is not requesting mandatory carriage.
- **Religious:** One applicant has proposed a religious channel to be shared between a number of religious denominations who would time-share the channel.
- **Multilingual:** MTV Broadcasting, owners of CFMT-TV Toronto, is applying for a network licence to be carried nationally on basic cable, to provide a national multi-lingual service. The WTN network would secure programming from CFMT, international sources, and associated or independent Canadian production companies.
- **Telelatino,** currently a discretionary cable service in Spanish and Italian, is looking for basic carriage for its current service, and would increase its Canadian content to as much as 60 percent after five years.
- **Children's/Family:** two applicants have proposed new services for children and family viewing. YTV of Toronto would programme children's shows during the day, and family-oriented in the evening. The Family Channel would obtain 60 percent of its programming from the American Disney Channel, and would include international programming as well.
- **Native:** TPTV of Montreal proposes a 12-hour per day schedule directed towards native communities in Canada, but available free to any cable operator. TPTV proposes to partially finance its channel by operating a teleshopping service.

Other proposals include an application for a 24-hour a day video weather channel available on a national basis in French or English; and the Cable Public Affairs Channel (CPAC), a 19-hour a day channel that would incorporate coverage of Parliament, Parliamentary committees, task forces and inquiries, along with major public addresses and conventions of interest to a wide viewing audience. CPAC is a consortium proposed by the Canadian cable industry and is modelled after the US C-SPAN channel.

Two specialty channels already in operation for several years – The Sports Network and MuchMusic – have both applied for a change in status from discretionary to basic, which would mean both would be available to all subscribers at a modest monthly charge.

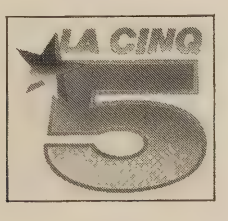
The CRTC began hearings late in July that were slated to run a full month. These are among the longest broadcast hearings ever held and the resulting decisions could have a dramatic impact on conventional as well as speciality broadcasters and on the production sector as well. ■

Trying to tune into La Cinq

The owners of fifth network are going to great lengths to persuade the government to increase their transmission reach. Paul Michaud reports on this, and other French happenings.

LA CINQ's decision this past spring to pay FF8 million ($1.4 million) for the right to broadcast in exclusivity the European Football Cup match between Bordeaux and Leipzig, has had some rather unexpected consequences.

The principal one – which, in retrospect, was obviously sought out by the network's president Robert Hersant – was the nationwide outcry that resulted from the realisation that only some 4 million viewers, of France's television audience of 50 million, would be able to watch the match. Ever since that day, France's elected officials have not stopped receiving angry mail from French telespectators protesting the fact that most of them, are not able, technically, to receive La Cinq.



It was obviously for the same reason that Hersant, and his partner Silvio Berlusconi, went ahead and invested millions of dollars in acquiring the services of France's leading TV personalities, among them Patrick Sebastian (whose monthly TF1 programme, *Carnaval*, was the country's most watched TV show, with an audience estimated in excess of 40 percent), Stephane Collaro, Philippe Bouvard and Patrick Sebatier. Hersant and Berlusconi obviously knew that when the new TV season came about in the fall, another public outcry would be brought about if France's governmental authorities didn't see to it by then that most French households could tune into La Cinq.

More recently Hersant has sent a letter to the CNCL (the *Commission nationale pour la Communication et les Liberties*), which authorises the attribution of the new local frequencies that La Cinq needs to reach more viewers, outrightly threatening the commission with legal action if his network is not able, by mid-September, to reach at least 85 percent of the French viewing audience – as opposed to slightly less than 50 percent at present. Hersant also let it be known that he signed contracts with French advertisers promising them at least 25 percent of the total French Tv public, a promise that necessitates access to just about the totality of French televiewers.

And the CNCL seems to have listened to Hersant's argument, for CNCL chairman Gabriel de Broglie has announced a plan to allow La Cinq to gradually reach virtually all of the French viewing audience by year's end, a decision that has resulted in another outcry – that of M6 and applicants to run local TV stations who claim that the transmitters being assigned to La Cinq should have been offered for public bid – as, in fact, is stipulated in French law.

* * * * *

On another front, that involving the future of TF1, France's first network to be denationalised, here too threats had to be resorted to by a network head – in this case, the construction king Francis Bouygues – to attempt to get his way.

Bouygues' particular gripe involved the public offering of shares to the 50 percent of TF1 that had not been bought last spring by Bouygues and his partners. Bouygues would have preferred that the shares be offered in the fall, when, he felt, his network might have a chance to present a better image of itself. When he was not able to get his way, Bouygues effectively talked down the price of the shares, ensuring that the resultant income for the French government, the principal beneficiary of the anticipated sale, was substantially less than it might have been. He went so far as to publicly declare that TF1 was hardly worth what he had paid for it (FF1.5 billion or $250 million), and that the French government should perhaps think of refunding some of the monies he had paid. When that didn't work, Bouygues attempted to pressure the government into taking away from Antenne 2 and FR3, the two networks still government-owned, their right to raise revenue via advertising.

At first, Bouygues thought he might have got his way this time, for Prime Minister Chirac did state publicly that he thought the idea a good one, but was disappointed in the end to see the French Culture Minister, Francois Léotard, declare that according to the Audiovisual Law he authored in the fall of 1986, such action – which would have made available more advertising income for TF1 – could not be taken until January 1989.

The relationship between Bouygues and the French government has reached the point, indeed, where a deputy close to the government has publicly told Bouygues that if he is not happy with his network, then he can go ahead and sell it to another investors group – many of which, says the deputy, presently exist in France.

The controversy, in any case, has hurt TF1's image rather severely with the French, for in a poll recently done by SOFRES for the weekly *L'Express*, French TV viewers noted that presently only 23 percent of them preferred TF1, whereas a full 47 percent declared they would rather watch Antenne 2, which is govenrment-operated. A few months ago, before TF1's sale to Bouygues, any such poll would have probably shown a definite preference for TF1, which had become France's most-watched network.

* * * * *

In spite of Prime Minister Jacques Chirac's continued support, France's hope of launching by mid-1988 its four-channel TDF1 direct broadcast satellite seems once again to have proved illusory. Although a high-level interministerial council, held under Chirac's chairmanship, was recently devoted to the matter – the third such meeting this year – it remains less and less likely that France will ever have its own intra-European DBS.

Already, the French have announced they were removing from the TDF1 short list all of the non-French companies interested in buying into TDF1, among them Wood Music, Visnews Ltd, Bravo TV and Olympia. As for the remaining candidates – TF1, La Cinq, M6 and Canal Plus – they have let it be known that if TDF does not seriously reduce the investments being asked of them – FF300 million ($50 million) for the first year alone, with $120 for the following years – then

continued on p14 ►

Tuning into the Cinq

► continued from p13

they will think of looking elsewhere — the German TV SAT, which is supposed to be TDF1's twin, or the Luxembourgeois ASTRA – for less expensive rentals.

The rebellion among potential French clients of TDF1 has reached the point where the private company – Tevespace – that was supposed to be set up to handle rentals of TDF1, has never been able to become legally established.

TDF1, which has already cost French taxpayers FF1.8 billion ($300 million), seems also to have been disowned by a number of prominent members of the French Government, among them Francois Léotard, the country's culture and communication minister, who would much prefer that France develop less expensive birds with many more channels — 16 being a possibility oft-mentioned. For the moment, however, TDF1 remains a possibility – and if it does so it is because the French government (as well as companies such as Thomson) see it as the only way France can impose the D2 MAC PAQUET format with which it hopes to replace SECAM as the new European standard. The French indeed see the whole matter as an industrial war with the Japanese and the Americans which they cannot afford to lose.

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France Media International, which was set up in 1982 to sell foreign rights to programmes produced by TF1, Antenne 2, FR3 and the Société francaise de production, has been acquired by a privately-owned French company, the Compagnie de la Navigation Mixte, which now controls the 61 percent of FMI's stock formerly held by the French Government. Although FMI currently represents only Antenne 2 and FR3 (and TF1 until October), Martine Delort, its director of communications, says that FMI is presently negotiating with France's principal private production companies, in view of the outright representation abroad of their interests or of coproductions the companies would undertake with FMI. Navigation Mixte's president, Marc Fournier, has indicated that he hopes to reorient FMI towards more production of programming and to operate increasingly abroad. In 1986 FMI had losses of FF5 million and earlier this year was forced to lay off 30 employees. ■

SFP out to attract international business

SOCIÉTÉ Francaise de Production (SFP), with its several thousand employees and 17 studios located in Paris and its suburbs, is trying to attract to its premises the international TV production community.

SPF had until 1987 operated at full capacity, this because France's three government-run networks TF1, Antenne 2 and FR3, were obliged until then to use SFP's facilities to shoot most of their self-produced programming. With the privatisation of TF1, the awarding of franchises for La Cinq and M6, and severe budget-cutting at Antenne 2 and FR3, SFP has seen a sharp decline in the use of its production facilities by French television.

According to Francis Brun-Buisson, SFP's director-general, the transformation was felt already last year, for many of the networks and other producers who use SFP's facilities decided to anticipate the change in the French audiovisual system fully one year ahead of schedule. As a result, says Brun-Buisson, SFP received in 1986 $40 million less in obligatory orders from French TV than anticipoated, and ended the year with a deficit of $18 million.

Among the measures he has taken to cut further losses in 1987, is the placing of more than 200 employees in a pre-retirement status, the renting of SFP's facilities to advertising and theatrical film producers, and the loaning out of employees to private enterprises. SFP set designers have been involved in the setting up of several amusement parks in France, says Brun Buisson, who hopes to persuade the Walt Disney organisation to make use of his personnel during the construction of Eurodisneyland.

His major objective, however, is to interest international TV producers incoming to France and making use of his wide-ranging facilities. Already SFP has signed coproduction contracts with Harmony Gold, Silvio Berlusconi and the Canadian group Alliance, and is negotiating orders with Japanese, Australian and Hong Hong interests. Brun-Buisson points out that whereas SFP was able to attract only six hours of work from international producers in 1986, this year he expects at least one hundred.

In order to better serve SFP's foreign clients, Brun-Buisson has entirely redone his Studio 14 that it can be used to shoot TV series. Studio 14's first production has been Agnès Delarive's *Accident de Parcours,* a French telefilm, but Brun-Buisson says he would like to see some foreign TV series shot there too. SFP has also purchased a helicopter system that allows shooting from the air with little or no vibrations, and which has been used for the shooting of this summer's *Tour da France*. To keep his foreign clients happy, Brun-Buisson is also presently constructing an additional 18,600 square metres worth of studio space, much of it to be reached by the end of 1987.

To continue development of SFP, which Brun-Buisson would like to turn into a major European production facility, private investment from abroad is being actively sought. He mentions that one possibility for such financing is Silvio Berlusconi who plans to make use of SFP's facilities to shoot programming for La Cinq and the other national networks – notably in Italy and Spain – for which he provides programming. ■

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USSR marks revolution

THE 21st Intervision Television is to take place as usual in the concert studio of the TV technical centre in Ostankino, Moscow.

As yet there are no definite attendance figures as application forms have just started to arrive but some 150 representatives are expected to attend the event.

TV organisations from Bulgaria, Hungary, Vietnam, the GDR, Cuba, Mongolia, Poland, Romania, Czechoslavakia, Finland and the Soviet Union are offering for viewing more than 500 films.

This year the Soviets arecommemmorating the 70th anniversary of the October revolution and have produced a wide range of special programmes to mark the anniversary, totalling some 120 titles.

Included in the list of special programmes are two serial is *Lenin, Pages of Life,* and *Revolution is still in Progress.* The programme also includes four new documentaries: the *October Revolution Chronicle, For the Soviet Power, The Soviet Power's First Decree* and *The Cruiser Aorore.* In addition four feature files are prepared; *Some Features for Lenin's Portrait, The Study at Bovnarlom. An Hour and Half in Lenin's Study.* As usual, musicals and cultural programmes will be widely presented.

Another equally well-known festival is held each year to show the best of children's programming. The ninth year of Prix Danube organised by Telexport is to be held in Czechoslovakia at the end of September and whilst the venue changes from year to year, the central motto of the festival remains the same: to further a progressive relationship of children and youth to life.

New drama from DDR

A COMPANY that is assuming a high profile at this year's Teleforum in Moscow is DDR in East Germany.

The cultural catalogue it is bringing to Teleforum covers various subjects and promises to appeal to all tastes.

The Hunt for the Neutrinos, Research in the Interest of Healthy Babies, Rheumatism, A Disease with 100 Faces?, are all scientific/cultural programmes with coverage of scientists' research into seemingly insurmountable biological problems.

Documentaries on personalities, *The Life Of a German Revolutionary,* a portrait on William Pieck; *Stephan Hermlin,* the writer, are also being offered at Teleforum.

Then at the other end of the scale DDR will present an historic drama *Bebel and Bismarck,* a TV film in three parts tracing the power struggle between the two men. Adding to the variety of programming to view at the festival, *Musical Events of Berlin,* includes a broadcast from the Peace Temple of the Berlin Synagogue and a recital of *Symphony No.3 in C-Minor* by Camille Saint-Saens.

Czechs up import level

TELEXPORT is well-known for its cultural TV production but the Czech company has not yet set up a separate cultural department, and programmes are produced in educational and documentary departments. In the last five years the type of cultural programming has changed in favour of more exportable product. So now Telexport tends 'spice' up cultural pieces and package interviews with cultural artists in a magazine format. So far the state-backed company is well-pleased with sales.

One such example has been Telexport's culture series called *Music at the Castles and Chateaux.* (28 × 60 mins), which started production in 1977. A Czech castle serves as a setting for each episode as music from the 11th century onwards is performed within the castle walls.

The latest Telexport culture series is called *Witnesses to the Past,* a 42-part series documenting new technology through the ages. The series is going to be broadcast by Polish, Hungarian, East German and Bulgarian TV and interest has been shown by West Germany, France, Italy, the US and Australia.

An insight into Czech culture is the subject of a programme called *A View into Culture,* a forty-minute documentary and aimed at viewers abroad.

The programme offers a comprehensive picture of contemporary Czechoslovakia, without dialogue and covers children's folklore, theatre, art and literature.

Plans for the future include an aim to raise the share of imported programmes from the present 25 percent to 30 percent of the TV schedule. The ratio of 60 percent from Intervision countries and 40 percent from the rest of the world will remain the same. Czechoslovak TV imports most of its cultural programming from the USSR and the UK. In the last few months it has bought from the USSR *Great Names of Russia,* a rock-opera *Juno and Avos,* co-produced with the BBC and the UK series about world art galleries called *Master Works from Great Museums,* distributed by NVC Arts International.

Telexport has also bought the collection of *BBC Shakespeare* plays, from West Germany and France a series about European painters and from East Germany and Hungary, documentary serials about Bach and Wagner.

For more than 10 years Telexport has developed successful co-productions in family programming with ARD/WDR. Now the link has extended to cultural programming. One example has been a live concert of Czech music with Czech and German interpreters and orchestras. The production was filmed by ARD/SDR Stuttgart. Plans for 1988 include another live concert of Czech music with ARD/SDR; in 1989, with ZDF, live transmission of Antonin Dvorak's requiem from Prague's St Witus cathedral. In 1991 to celebrate Mozart's anniversary a co-production again with ZDF will present the opera *Don Giovani.*

This year sees the first of two expeditions to Mongolia, where several documentaries on Mongolian wildlife, historial monuments and archaeological excavations will be filmed in cooperation with Mongolian TV.

Finally, two co-productions with Channel Four are first, a documentary on the life and work of Czech painter Otakar Kubin and secondly, for Edinburgh Film's 12-part series *Stamps of Greatness,* Telexport is coproducing the episode on Czech composer Antonin Dvorak and still discussing production of the episode on Leos Janacek. ■

La Sept's cultural tie with FR3

THE AGREEMENT that was reached a year ago between La Sept, France's cultural channel, and FR3, the national third channel comes into effect this month, when FR3 will give La Sept certain evening slots to programme. This will continue until next May, when the cultural channel hopes to go up on the TDF-1 satellite, providing it is launched without mishap.

La Sept will have one hour on Mondays (time as yet unspecified), two hours on Wednesdays (from 20.30), one hour on Thursdays (22.00) and a slot on Sundays (time unspecified). The Monday and Thursday slots will be filled with documentaries covering arts, literature, cinema and philosophy; on Mondays, the first cycle is entitled *Rencontres peu connus* (Meetings with the Little-known), while on Thursdays *Regard sur les Oeuvres* (Glancing at Works) will look at the work of film director Bertolucci, sculpture Jean Renoir and other artists.

Cultural splash

Sundays will be reserved for fiction, but it will be Wednesdays which see the big cultural splash, with several ambitious cycles of programmes planned. The season will start with five Moliere plays, purchased from L'Institute Natinale de l'Audiovisuel (L'INA); this will be followed by two Gluck operas, two Marivaux plays, two Musset plays, and several innovative comparison nights, where a piece of work will be presented through two different media; for example the Beaumarchais play *The Marriage of Figaro*, followed by the Mozart opera *Les Noces de Figaro*, and a similar exercise with Don Juan.

Other cycles planned will include dance in January, contemporary theatre, Verdi and Stravinsky and Debussey.

Documentaries which will air on Wednesdays include a cycle called *Terres Humaines*, seven anthropological films from the UK, Australia, France, and films on Cricket in New Zealand and shark-fishing with bare hands.

Most of the programmes come from the Comedie Francaise archives, distributed by L'INA, are acquired from international distributors, or co-produced with FR3.

Ups and downs in Arts

THE UK-based Arts Channel is soon to celebrate its second anniversary and whilst there will definitely be celebrating, it is also a time to reflect on the downs of the business too.

John Griffiths, Director of the Arts Channel, told *TV World* that, "During the past two years we have done well *and* badly. We have the highest penetration in Europe but have been losing money and yet 1988 is seen as our turning point when modest profits are certain to be made."

The Arts Channel's latest project *William and Mary* is some proof of its faith in the future. The series of programmes have been planned to commemmorate the 300th anniversary of King William and Queen Mary and promises to be quite an offering with concerts, plays, operas and documentaries set during the period of their reign.

The work the Arts Channel has produced itself shows how passionately involved Griffiths is in the Arts. Four years ago he noticed holes in the programming market, believed that there were no serious channels and thus the seeds were sown for the Arts Channel.

Figures in Amsterdam of viewers of the Arts Channel have shown that nine percent of Dutch households tune into the channel and says Griffiths, when viewers are watching as early as 7am then the figures are good. And with time-shifting of the channel due in the future so that the channel can be seen at a more 'sociable' time, the percentage should increase more.

A scene from Verdi's 'Otello'

Seen in Sweden, Finland, Norway, the Netherlands, the Republic of Ireland and the UK, with Denmark and Switzerland due to be added to the list soon, the channel thinks of itself as a satellite service although programming is downlinked to cable head ends.

"The cable set-up is a dead duck in the UK and realising this we turned our attention to Europe where we make use of its existing substantial cable service."

But Griffiths is ready for change due to competition from DBS satellites and falling prices in the cost of dishes and already has signed up 30 SMATV franchises and is looking to set up deals with private dish-owners too. Present shareholders include Equity and Law, Commercial Union and TVS. W H Smith are fifth in the running order with negotiations going on to involve a major Dutch shareholder.

Asked whether Arts programing was a difficult business to work in, Griffiths told *TV World* that "Whilst the Arts Channel is a minority specialist channel, the viewers, buyers and distributors are as committed as I am and therefore go to great lengths to watch or obtain material.'

Committed

Past productions bought in include Joseph Papp's *Midsummer Nights Dream* and *L A Jazz*, both from the Arts International with Arts Channels 'own' productions including a monthly *Illustrated Book Review*, a documentary on the *Celtic Heritage* and a *House in the Country* with John Julius Norwich.

R and B equals Interprom

UK company Interprom's tenth birthday celebrations coincide with *TV World* magazine's tenth anniversary so it's a time for both to reflect on the past decade. (*TV World's* musings will start in earnest this Autumn).

Unknowns

Clive Woods' Interprom was started with a series of rock specials made in Germany, which included the unknown acts like Hall and Oates and the Police. Now sixty shows later, Woods is still going strong with a mixture of rock and R & B.

MIP

At the last MIP, Woods offered R & B in the shape of three programmes recorded in Iowa in late '86 and featuring John Mayall, Long John Baldry and Tower Of Power. All three shows go under the title, *At the Maintenance Shop.*

On the jazz front, Woods has a five 30 minutes show series from Germany called *Freiburg Jazz.*

Baroque splendour and court intrigues in 18th Century Dresden

Augustus the Strong (1670-1733), elector of Saxony and king of Poland, was known to be a monarch of wit and a lover of art, who would do better in displaying splendour along the Elbe banks rather than extending his power in the middle of Europe. The Great Northern War waged against the Swedish king, Charles XII, did not only mean to him defeat in the campaign but also loss of the Polish royal crown. As a compensation, Augustus, grown fastidious by amorous affairs, made a new conquest in the realm of feelings: the king is in love with Anna von Hoym, a woman of stunning beauty and wife to the Director of Excise. She brings many envious courtiers and rivals into the arena when she, after her divorce, calls herself Countess Cosel and gains in influence at the court. Her adversaries make a written promise given by Augustus, to marry his favourite in case of his widowhood, their instrument to thwart a great love and grand political designs.

The film cycle is continued by the two films on Count von Brühl (1700-1763), set in the thirties of the 18th century, reflecting the brilliant career of a man who started as a page to rise to the post of prime minister under Augustus III (1696-1763) and be an absolute ruler. The subsequent films "From the Seven Years' War", show Brühl, manœuvring with crafty diplomatic ruse, in confrontation to Prussian king Frederick II (1712-1786), whose political calculation is based upon military strength. However, the voices of reason and welfare of the people starting to be heard in opposition to the clashes of interests, which the powerful are having out in the battlefields, are not yet shown to advantage.

Countess Cosel
two parts,
35mm, 2 × 90′, 1987

Brühl
two parts,
35mm, 95′ and 90′, 1985

From the Seven Years' War
two parts,
35 mm, 83′ and 90′, 1985

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SAXONY'S SPLENDOUR AND PRUSSIA'S GLORY

A film cycle in six parts produced by GDR Television.
Free adaptation from Józéf I. Kraszewski's novel "Aus der Sachsenzeit" (1812-1887)

Top directors return to Polish television

Broadcasting in Poland is undergoing a similar restructuring process to its neighbour, the USSR. Bogdan Slowokoski reports.

THERE is a downside to the exposure of the general public to cultural programming on television, and that is that it tends to replace a more direct contact with music and arts – people may get lazy and instead of going to an opera or a ballet, they will watch it on TV. This is the opinion of Janusz Roszkowski, Chairman of the Polish Committee for Television and Radio, who recently awarded bonuses a total of Z9 million (US$32,500) to cultural programme makers.

"I have been watching the growing interest in TV amongst Poles," he told *TV World*. "In 1983, the average TV viewer in Poland spent 2 hours 45 minutes a day in front of the TV, while in 1986 that time had increased to 3 hours 15 minutes. Increasingly, television has been replacing a direct contact with culture and there is an ever-growing demand for more popular entertainment. But Polish TV will not succumb to that pressure. We are hoping to partake in more ambitious productions – I am watching Polish artistic circles with interest..."

Representatives of Polish cultural society are getting very excited by the current *pyerestroyka* – a restructuring process following the same lines as the USSR – taking place in Polish Television.

Jan Lomnicki, the well-known director who received awards at the film festivals of Mannheim, Mexico and Moscow, is active once more after a five-year gap. "It was not my choice that I didn't work," he said. In 1980, Lomnicki directed several series for television, including *The House*, which obtained the highest rating ever for a domestic production in the 1980s – 75 percent, or 20.4 million viewers. The production of the second series began in 1981, but Lomnicki said that shooting was stopped in December, and the film material sealed after suggestions that they were documenting martial law. Four of the already completed episodes were edited and shelved. Now, the new chairman Roszkowski has fulfilled his promise to unblock the production. "We are on the set again," said Lomnicki.

A sensational turn has occurred in the Polish TV agency Poltel's talks with director Roman Polanski. Initially, the agency was interested in purchasing some of his pictures, but during negotiations, the questions of Polanski's cooperation with Polish TV arose and Polanski said he would like to shoot a film in Poland on the subject of war, and the real tragedy of war, which is people being separated.

Good television times have also come for the Polish director Andrezj Wajda. His production of Dostoyevski's *Crime and Punishment* was presented by the Krakow TV Centre. It was a screen version of the 1984 Stary Theatre production.

The playwright Slawomir Mrozek has a liking for Wajda, and allowed for the transfer of his play *Emigrants* to the theatre studio of Polish TV to be filmed under Wajda's direction. Wajda has recently been in Warsaw, where he was directing the French studio Gaumont's *Shatov and the Demons*, a feature film based on Dostoyevski's *The Possessed*. The project is a Franco-Polish co-production, and the services being used during the shooting are being provided by Poltel.

According to Poltel's director Lew Rywin, the company firmly intends to widen and make more attractive its coproduction projects connected with artistic and cultural subjects. Currently, Poltel is negotiating with two US producers on the film *Day By Day*.

Poltel is to come up with a production team and everything except the director, director's assistant and several principal actors will be Polish; the sound stage is to be added in Los Angeles, and it has not yet been determined whether the processing will take place in a Polish or US laboratory.

Recent cultural co-productions that have taken place include a programme on the International Music Festival in Lancut; this year's guests included La Scala director Cesar Manzonis and the celebrated orchestra Sinfonia Varsovia. The concert was recorded on digital equipment provided by a West German company, with Poltel supplying studios, cameras and other technical equipment. The partners on the project were Polish TV Channel 2, Tristar Film of Hamburg and RAI.

Ida Haendel – the Portrait is a profile of the top Polish violinist now residing in Canada, and co-operating with Polish TV on the programme were the CBC, the BBC, the Israeli Philharmonic, the Montreal Philharmonic and Poland's National Philharmonic Orchestra.

Poltel's latest plans include the production of Scherazade's Tales, which will be filmed at sultans' palaces in Instanbul, with Moscow dancers being invited to take part. Such international flavour has definitely been the hallmark of Poltel's recent cultural productions, with a strong leaning towards Jewish culture and customs. At the Prix Futura in West Berlin, Polish TV was represented by the film *Day Dream*. Based on a short story by Antoni Slonimski, the subject matter for the TV film was heavily Jewish. Jerzy Majewski, Chairman of the Polish Filmakers Associations directed, and the programme received a distinction.

A big event for Polish TV audiences was the airing of the US-produced *Fiddler on the Roof*, adapted from a short story by Jewish writer Sholom Aleichem. The fact that the film was transmitted after 21.00 hours caused a barrage of complaints, and resulted in a repeat at an earlier hour. ■

'The House': Lomnicki's series scored the highest rating of the 1980s. Now the second series – stopped in 1981 – is back in production again.

Costs threaten span of cultural coverage

There seems to be no shortage of high quality arts programmes, particularly on the UK's two 'minority' channels BBC 2 and Channel 4. Cheryl Markosky spoke to the BBC's Alan Yentob and C4's Michael Kustow about what they commission and buy in.

"I TRY not to cover the arts. I try to do arts television." This distinction made by Channel 4's Commissioning Editor for Arts, Michael Kustow, explains why much of the channel's arts output is fresh and interesting.

Kustow controls a budget of £7 million (US$10.5 million) nearing £10 million if one takes into account arts programmes that cross over into other sectors like education, youth programming and religion. Of that, 80 percent is spent on direct commissions from independent producers and the UK's ITV companies. The remaining 20 percent is used to purchase programmes, frequently from abroad.

It is difficult to compile a Top Ten of favourite purchases from Channel 4's vast arts store, but Kustow manages to single several out from his upcoming season, including: *Waterproof,* a water ballet and *Un Chant Presque Eteint* (A Song That Is Almost Extinct), made by French independent Ex Nihilo for Dance on 4; *Ex-Romance,* also for Dance on 4, produced by WGBH TV in Boston; WNET, New York's *Sounds of Surprise* jazz series, with the film made by Shirley Clarke on Ornette Colman singled out by Kustow; the opera *Rigoletto* from West Germany's Unitel; and the English National Opera productions of Gloriana and Rusalka, co-produced with Reiner Moritz. He has also bought a version

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Wright expands BBC sales

MANY of the bigger prestigious BBC productions, such as The Proms concerts, are out of reach of all but the richest broadcasters. This is because the residuals payments involved on an 80-person orchestra make the programmes too costly, according to Hazel Wright, who has been in charge of Music and Arts Programmes Sales at BBC Enterprises for the last three years - "I only came for six months," she said.

However, the famous *Last Night Of The Proms* concert is seen in several countries, as the live programme is fed onto satellite by the International Unit, which is part of Enterprises. ABC Australia and TV New Zealand are both taking the show.

BBC Enterprises invests as a co-producer in programmes that the BBC makes. Last year, around £1 million (US$1.5 million) was put back into cultural productions, and this year will see around the same re-investment. Wright said that it was difficult to estimate the annual revenue brought in from this area, as she is trying all the time to exploit back-catalogue material at the same time as sell current product. "Two years ago, for example, when it was the anniversary of Elgar's death, I did very good business with Ken Russell's 1962 film on him," she explained.

The documentaries produced for the *Arena* and *Omnibus* series are always good sellers. "The subjects covered are very contemporary, and not at all heavy," Wright said. "For example, the Gerald Scarfe profile that won the Banff award recently, is very up-tempo. We don't do dead people any more."

Has she seen any increase or decrease in the cultural programmes business in the three years she has been with Enterprises? "Well, when I arrived, the BBC was still co-producing many of its music and arts programmes, and very often would-be purchasers bought the programme from the co-producer who had kept the rights. Since Enterprises started investing upfront and retaining the rights, I have been able to sell more product, simply because there's been more to sell. I now deal with a lot of people who in the past had never bought a cultural programme from the BBC." ■

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Costs threaten span

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of Stravinsky's *The Flood*, made by a Dutch producer, Jaap Drupsteen, which he purchased through NVC Arts International. Delving back into the Channel 4 archives, Kustow was also particularly pleased with WNET New York's dance special with Baryshnokov and Twyla Tharp.

Kustov says, "I get hundreds of tapes and proposals from producers abroad who want some sort of co-production money. I leave those ideas until last, with the exception of the big opera films or music programmes. Even with the bigger productions, I try to persuade the producers to use British performers or British directors. I am trying to stop buying in Continental culture."

He admits that much of his purchased material comes from the US – "I like it, and audiences like it" – and Europe, where there is a classical tradition and "very, very innovative programme-makers."

Kustow's commissioning or buying is governed by his schedule – the minimum number of hours a year he is allotted – and "what's alive in any one area."

Coming from a strong theatre background, he is concerned about the direct cost of making work from big theatres and opera houses.

"There are two effects from high costs," he says. "Firstly, less and less is made by television and people don't get to see things. Secondly, only very popular works will go on getting made again and again. Unless we can arrive at a reasonable way to make TV out of these works and institutions that are paid for by everyone, the rts will be available just for an elite – and they shouldn't be."

BBC Television's Head of Music and Arts, Alan Yentob, sees Channel 4 as a publishing house, contrasted with the BBC which is more of a production house.

"We make most of our films ourselves," he says, "and only a few are co-productions or bought in."

More programmes will be commissioned from the independent sector over the next three years, as the BBC has agreed to fill 600 hours from independent sources by 1990. Yentob says he will be allocated roughly 12 per cent of that airtime.

The recent BBC announcement of an initial package of 44 productions from independent producers includes three commissions from the Music and Arts Department; a 5×60 minute series on *40 years at the Institute of Contemporary Arts*, to be made by ICA TV; a 60 minute show on country and western music *Georgia on My Mind*, produced by Eurofilm Production, and a 60-minute documentary by Antelope Film on current Soviet writers called *A Secret Inner Freedom*, which is currently in production.

The BBC caters for catholic tastes across two channels: *Arena*, the arts series with a broad canvas – upcoming projects include a live transmission from New Orleans' Mardi Gras; classical, jazz and pop music; opera – Yentob has commissioned a made-for-TV opera *Bluebeard's Castle; Saturday Review*, a topical review programme and BBC-supported orchestras with nearly all productions simulcast with BBC Radio 3 in stereo.

Favourite purchases of Yentob include a film on Isaac Bashevis Singer made by the american independent Producers Services Group and *Toska's Kiss*, an Italian-made film about a home for retired opera singers. He has a number of pre-sales on opera productions. The *Arena* and *Omnibus* documentary series do air acquisitions on occasions, but in the past have supported home-grown film-makers.

Yentob's budget is around £13 million, and with the Corporation's new index-linked licence fee, he believes Channel 4 is expanding, while the BBC will be contracting.

"We will have to find ways to economise," says Yentob. "Support from sources like BBC Enterprises is very much welcome, as there are no strings attached.

"It is not as easy to raise co-production money as it was before and I don't want to be editorially trapped. Co-financing can be fine, co-productions can be dangerous."

Both Kustow and Yentob believe there are gaps in the arts sector. Kustow is on the look out for vivid and strong ways of conveying visual arts of the past, and he says there is also a lack of new generation classical music makers.

Yentob senses complacency and "formula programmes." He want the arts to be meaningful for a wide enough community. "In certain ages, certain paintings were emblematic," he says. "We need to make contemporary programmes about the arts that touch peoples' lives."

Kustow defines 'television' art as "taking people out of themselves to see dimensions they wouldn't normally see." ■

★ THE SECOND GENERATION OF CROSS CHANNEL REBELS

1968 saw French students take to the streets, while in Britain it marked the formation of a similarly non-conformist group – the Arts Council, which, 19 years later still provides essential independent films for international television channels.

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A uniting passion

A hard sell or not a hard sell? Rebecca Tait asked specialist cultural distributors how their product moves.

CULTURAL programmers worldwide are passionately involved in their product and yet on the surface it seems to be such a specialised area in which to sell and produce that one wonders whether the business pays? *TV World* spoke to a selection of cultural programmers, of whom all responded emphatically that cultural product does indeed sell and infact it has a very loyal market which is growing all the time.

However, some companies added that it is not the only type of programming they sell, claiming that whilst there is definitely a niche for cultural programming, it seemed economic to fall back on other types of product.

Riverside Pix, an independent Scandinavian cultural company is sure that if you have a film about the right subject that you can gain global interest. In its catalogue, culture programming ranges from hard-core documentaries about black culture in South Africa to a piece on the Eskimo way of life. Henrik Bryn, Managing Director, believes that the development of the media with a future based on much more media choice will create a much bigger market for culture programming.

Non-theatric interest

Video Arts in the UK does not specialise totally in culture but nevertheless, Jane Smith, Distribution Manager, believes that there is a big market out there for cultural programming. A catalogue launched at last year's Monte Carlo, Smith said, was so popular that buyers 'leapt' at it. She added that the English-speaking market seemed to be the easier market to deal with and PBS in the US, Australia, New Zealand and Scandinavia were all ready buyers. Interest from the non-theatric market is building up all the time too. Smith also pointed to all the new outlets opening up; private TV, cable and satellite and La Sept, a channel devoted to purely cultural programming, planned to air on FR3 this month. (see page 16).

"But at the same time we do produce and sell other types of programming and this isn't because we don't believe that cultural programming can stand up on its own, it's because we don't want to become too narrow in our programming and prefer to offer our buyers a wider range," Smith said.

Another company that deals in both cultural and 'other' programming is Hellthaler International in West Germany. With interests especially in music programming, Hellthaler finds that it sells especially successfully to the Scandinavian countries where there is a high demand for jazz programming. Whilst the company, like Video Arts, believes that it would indeed be possible to concentrate on cultural programming only, Bernd Hellthaler, MD, also believes it to be a good strategy to offer both cultural and children's programming, the latter Hellthaler is renowned for as well. Hellthaler added that the present programming climate could make it more difficult to sell cultural programmes as there is always a strong tendency towards buying light entertainment which brings off higher audience ratings.

Reiner Moritz heads RM Arts Munich sets up in 1982 and recently set up RM Associates, London.

"The tendency towards lowest common denominator programming coupled with segmentation of the television market has by and large kept the demand for cultural programming more or less constant. When BBC 1 and 2 become less interested, a Channel-4 opens up and when French public service broadcasters become privatised or go wildly commercial, La Sept appears. In America the market has even slightly expanded due to the perseverence of Arts and Entertainment and the arrival of Bravo and Discovery. I therefore, believe that good cultural programming produced at the right price and at the right time will find its market."

Igelfilm has been in the production and distribution business for five years and deals in both cultural/documen-

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RTC

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A uniting passion

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tary and children's programming, yet has already earned a reputation for selling quality cultural programming.

But Christian Lehmann, executive director of Igelfilm, told *TV World* that, "the business of selling cultural programming is tough and especially so when you have only a few years experience behind you." And Lehmann also said that arts programming goes through 'fashionable' phases. For example, a new drama/documentary called *Schwitters,* based on Kurt Schwitter and the late 20's and 30's DaDaesque movement is bound to sell well as it's the latest trend in New York. "But after the 100th birthday celebrations in January 1988, most people will forget." But difficulties aside. Lehmann is proud of Igelfilm's cultural catalogue saying his love for cultural programming is a 'personal and private addiction".

RTC, the commercial arm of the Portuguese station, RTP, has long experience of selling cultural programming and total sales reach about 20 percent of the international TV market. Maria Joao Seikas, Head of Sales, believes that cultural programming is well-received around the world and as long as a cultural production is prepared to quality standards, there is no reason, that it cannot compete with any commercial title.

"The big aim should be to make cultural programming more and more enjoyable. Some people in some TV stations know how to and it's not impossible. European stations should gather and discuss how to do it."

Most of the companies have set up in cultural programming in the last ten years so it suggests that interest in cultural programming is only very recent. But one organisation in the UK was set up back in 1968 proving that a market for cultural programming has existed for some time now.

The Arts Council has approximately 150 arts documentary films in its catalogue and all films are produced through the independent sector. The Council's brief that many years ago was to educate and to cover worthwhile areas that would not otherwise have received attention. So according to Angie Mulhall, film sales executive, the commercial return is not a primary consideration but naturally given market considerations, co-productions are potentially more commercial because of their international nature. One such co-production is with Central TV on Jacob Epstein, the sculptor, called *Jacob Epstein: Rebel Angel* and is due to be transmitted in the UK at the end of September.

Mulhall stresses that for cultural programming to work the subject matter needs to be internationally interesting, production needs to be of excellent quality and should preferably be shot in major territories. Distribution through attending international markets and travelling to individual territories takes on even more importance.

So the overall conclusion does seem to be that whilst cultural programming is indeed limited to a certain type of viewer, interest is growing all the time and there is a hole in the world market that is being filled.

As most of the companies are well aware the specialised type of programming needs a lot of nurturing, and whilst some companies admit that it is not the type of product that can be depended on totally for sure sales, most cultural programmers are so passionate about their product that it would be hypocritical to sell anything else. Any extra efforts to let the world know about cultural programming in their view is worth it. ■

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RN RNTV

The cutting back of culture

The audience for music and arts programmes is small, but committed. The demographics makes it worthwhile keeping them happy, but more popular product is encroaching, Kirsten Beck reports.

SIX years ago US television viewers could hardly have been blamed for thinking that television's second golden age had arrived. Arts programmes – historically neglected by numbers-conscious US television – were turning up all over the place.

The explosion of satellite-delivered cable programming ushered in two entire channels devoted to arts and cultural programming (CBS Cable and ARTS) and two pay services offering substantial amounts of the same (Bravo and The Entertainment Channels). In television markets where these channels were available along with a local PBS affiliate, the art-starved viewer was suddenly on overload. But since that high point, the decline in numbers of arts programmes on television has been steady.

Today, only two of the cable channels survive, and neither fills the majority of its hours with arts fare. Today, according to Tay Voye, executive vice president, Lionheart Television International which represents BBC programming in the United States, "finding a good place for a fine ballet, concert or stage play is really hard." Aside from A&E, Bravo and PBS, Voye says, having to take a good ballet or concert into the open marketplace to commercial syndication or public television syndication... "To say it's impossible is an understatement. There is just no market for it." Although not all distributors are as pessimistic as Voye, virtually all agree that the glory days are over for arts programme distributors.

In 1984, ARTS and The Entertainment Channel merged to form the Arts and Entertainment Cable Network (A&E), a joint venture of ABC, The Hearst Corporation and NBC. Since the merger, arts programming on A&E (which is expected to show its first profit this year) has declined steadily to its current level of approximately 20 percent of the channel's total programming.

Bravo, the other survivor, has reduced its arts-to-movies ratio from 40-60 percent to 30-70 percent. Although both channels occasionally coproduce, neither is producing or commissioning original productions.

PBS, the traditional home for arts programming, has not increased its amount of arts programming over the same period, so for the producer or distributor with cultural programming that is specifically arts in nature – be it performance, design, mixed media or video art, the US market has been shrinking.

Distributors paint a discouraging picture for anyone hoping for an American sale. "I have all this beautiful arts programming from all over Europe, and practically no place to sell it," says Bernice Coe, president, of 17-year-old Coe Film Associates, the largest US distributor of shorts and documentaries. Distributors today say increasingly costly and time-consuming strategies are required to sell arts programming in the US markt.

There are only three major consumers of arts programming; public broadcasting service and its stations, Arts and Entertainment Cable Network (A&E) and Bravo. The Discovery Channel, a two-year-old cable service available to some 18 million television households, has also purchased some arts-related programmes.

A&E Network

A&E telecasts 20 hours daily of programmes including "comedy, variety specials, documentaries, miniseries, award-winning movies, and the performing arts" to a potential audience of some 24 million US and Canadian cable subscribers, located mainly in non-rural areas.

Peter Hansen, programming VP, explains that in 1984, the newly merged A&E devoted three nights a week to arts programming. But ratings revealed that the arts nights attracted considerably fewer viewers than the others. "They weren't performing at anywhere near an acceptable level," explains Hansen. When he tried substituting documentaries for one of the arts nights, "they did very, very well, so we made that change."

Thus, three nights became two, and now one of those evenings is being "wrapped" in comedy starting with *Amanda*, an off-US network sitcom based on the *Fawlty Towers* format and closing with comedy acts taped live in clubs.

The reason for these changes is ratings – pure and simple. Arts programme ratings are much lower than those for the other nights. A&E averages a ·8 to a ·9 as compared with ·4 to ·5 in 1985 when ratings began. "For us a 1 to a 2 is a good rating. For the performing arts, a ·5 is acceptable; if it is at ·3 or ·4, it's very ho hum. I wrestle with ways of getting the arts ratings up," confesses Hansen.

"The arts audience is small but more important than its numbers."

Nonetheless, he says arts programming is key to the service's identity and appeal. Consequently, there may be a limit as to how far arts programmes can be reduced. Arts is critically important to viewer satisfaction, he says. "We have no trouble selling out the advertising on those nights," and the cable operators want that identity. "We are one of their good guy channels." Furthermore, 50 percent of the viewer mail A&E receives, he says, is about the two arts nights. "The arts audience is small but more important than its numbers," he says.

The vast majority of A&E programming is acquired, much of it coming via a BBC deal in force until 1992, which gives A&E the right of first refusal on all BBC programming in the following categories: drama, series and plays; music and arts; light entertainment and docudramas from any department. In exchange, A&E agrees to purchase 200 hours of programmes per year and to coproduce 30.

Hansen says his major competition in the acquisition market comes from PBS and Bravo for arts programmes. A&E buys approximately 600 hours per year and pays from somewhat under $10,000 per hour up to a little more than $20,000.

Hansen says that in the near future, he "will be running low on appropriate off-the-shelf programming available through our standard sources and will consequently have to begin to look into pre-buying and increased coproduction."

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Cutting back of culture

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Hansen has a number of dreams for A&E. He would like to "bring some of the performing arts down out of the stuffy, classical region where a lot of people relegate them." He would "*really* like to foster emerging artists, such as Philip Glass."

Finally, he says, "there are programme types within the niche of A&E which are high quality non-arts programmes that I would want to support as much as – and maybe more than – the pure arts, because I know they draw an audience." Examples of these are fictional television and film as art. "In all honesty," he confesses, "I also want to encourage comedy which I consider an art form."

Hansen expects A&E will do more international coproducing, but he cautions that transatlantic hybrids do not usually work. When faced with an international coproduction – even if it is in the English language – he maintains it is wise to save some portion of the budget for a "re-versioning for America. Don't expect you are going to get a programme you can just plop into the schedule. Often you have to re-voice and make other adjustments."

Bravo

Bravo's arts viewers are similar to A&E's in that they are passionate and vocal about their programmes, according to Jonathan Sehring, Bravo's director of programming. "Undeniably, Bravo would be lost without its arts programming." But the channel's audience of 450,000 is only a fraction of the number of homes in which A&E can be seen. As a pay service, Bravo faces two hurdles in reaching the viewer whereas A&E faces only one. First Bravo has to gain access to the cable system, and then the cable operator must promote the service to subscribers along with the other pay services the system may offer such as HBO, Showtime and The Disney Channel.

Because it is a pay service, Bravo does not depend on ratings to succeed. It must only convince the required number of customers to continue to purchase it month after month. Thus far, however, Bravo has yet to break even, having only gained access to a little more than 300 cable systems.

Bravo, the original cable service to offer arts programming, is telecast weekdays from 7.30pm to 6.00am and weekends from 5.00pm to 6.00am. Subscribers pay a monthly fee which ranges from a high of $10.95 a month to a low of 25 to 35 cents, depending on how it is packaged and marketed by the cable system offering it.

The service draws heavily on audience research to inform decision-makers regarding the optimum programming mix. Presently 70 percent of the programming is critically acclaimed international films and 30 percent is "specials," most of which are performing arts programmes. Generally there are two films and one special every evening. Bravo is the only US programmer that regularly schedules opera and jazz programmes year round (opera every Saturday evening and jazz every Friday evening).

Beatrice Dupont, Bravo's programme acquisitions manager purchases arts show (in five categories: jazz, opera, dance, classical music, and theatre) and documentaries. Her fondest dream is for Bravo to become America's Channel 4, mirroring the channel's determination to stick to its mission without compromise until successful and to show an independent and different brand of programming.

Dupont purchases between 65 and 70 titles per year, ranging in length from 30 minutes to three hours. "We really go out of our way to find programming," she notes. Bravo's prices range from approximately $5,000 to $25,000 per programme for 12 plays over a two-year licence period. Sehring says he cannot pay more than a producer or distributor would pay for national PBS carriage, but rarely loses a programme to any other outlet because of price.

'Ex-Romance': a WGBH Boston production for PBS.

Dupont estimates that a good 70 per cent of her arts programming comes from overseas, and 60 to 70 percent of that comes from English speaking countries. This past summer, an agreement to purchase 25 titles including opera, ballet and music from NVC Arts was announced, and within the past year, Dupont has begun to purchase some dance programmes directly from the USSR.

PBS National and local

PBS is the only outlet for arts programmes that is truly national in reach, and although some distributors indicate that the PBS market for arts programmes is shrinking, officials of the system say that recent figures contradict that view. According to spokespeople for the service, PBS distributed 411 and 409 hours of cultural programming throughout the system during fiscal years 1985 and 1986, respectively. Amounts for 1987 and projections for 1988 were unavailable at presstime.

Suzanne Weil, PBS's programming VP, says "cultural and performance programming is not in decline. A large percentage of it – maybe even 80 per cent – is original. We used to run more acquired programmes."

Nonetheless, Melinda Ward, recently appointed director of children's and cultural programmes for PBS, acknowledges that "Money is very tight for the arts right now, and that spills over into television programming. I think we've got to find some fresh ways to do it."

Until her appointment to the PBS position, Ward was the executive producer of PBS-distributed *Alive From Off Center,* a video art showcase that has been critically well received. Drawing on her experience with that show which PBS is offering for the second year, Ward says she hopes to see more programming like the *Live from Off Center* series which is adventurous and appeals to the 20 to 40 age group that is for the most part missing from the PBS audience.

Other things Ward would like to see

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Cultural orphans find a home

THE MAJORITY of cultural programmes are orphans," said Dennis Hedlund, who has adopted 80 of them from around the world and anticipates acquiring another 20 titles next year.

The only home video software company distributing performing arts tapes exclusively is headquartered well out of the Culture Zone, in a quiet resort town on the New Jersey seashore. But on a clear day you can see Moscow, writes Arnold J. Friedman.

Hedlund is president of Kultur International Films Ltd., a US company which distributes opera, ballet, classical music and performance-documentary cassettes to the home video market in the US and Canada. With his wife and partner, former ballerina Pearl Lee, Hedlund happily operates the first and only video cassette line dedicated entirely to the performing arts.

In an interview with *TV World*, Hedlund explained the status of so many classy orphans. "Often there are no true parents," he said. "Perhaps German TV is one partner. French TV is involved. There may be an Australian investor. Sometimes five or six parties put up money for a cultural programme. You may deal with several companies, in different countries, in order to track down clearance rights and be sure they are reasonable. We' ve regretfully had to turn away from a few deals costing US$200,000 to clear because we could only project sales of three or four thousand units and it just wasn't worth it."

Negotiating with the Russians, Hedlund said, is surprisingly uncomplicated and Kultur enjoys a confortable cultural and business relationship with the USSR. There he and Lee work closely with Soviet television in Moscow and make their final deal with the MK – which is the easy way to say Mezhdunarudnaya Kniga. This is the cultural agency which approves agreements. Kultur now has first refusal options for North American home video rights in all operas and ballets produced in Russia.

A joint venture Kultur and MK entered into evolved from Hedlund's discovery that Russian operas were not subtitled, and therefore not saleable in the US. He offered to title them, at his expense, using the same people who do this work for the BBC and NBC-TV. As part of the deal, the MK receives a titled master for its use in leasing rights for the same properties in other countries. "So the up-front money going in was affordable," Hedlund said.

Other countries provide better sources for Kultur's acquisitions than those in Hedlund's own back yard, where clearances with the Metropolitan Opera and Lincoln Center are prohibitive for the home video market, he said, because of residuals and other US union costs.

After eight years in the US market, Kultur now sells about 50,000 cassettes a year, most of them through mail order to individuals, schools and libraries. The company's share of retail store sales is next to nothing, according to Hedlund.

"We're not even considered a category yet," he told us. "Dealers have *New Releases; Action/Adventure; Horror, Comedy* – we're still *'Other.'* About 80 percent of our programmes are purchased as oposed to rented."

At a conservative estimate made by Video Store Magazine, there are 26,000 retail dealers in the US, not including national chain stores in pharmacies, supermarkets and other outlets. Because of these large operations, the count is expected to decrease as individually-owned stores are forced out of business. On the other hand, VCR penetration of the over 200 million US homes has increased by about five percent since the first of the year, according to the Electronic Industries Association, which estimates that about 45 percent of US households now have videotape players. Almost half – and growing.

Hedlund is looking for four percent of those households. It's the amount of classical music sold in record stores. (A recent deal with Capital Video assures that Kultur's tapes will be stocked in most US record stores.) "Four percent of a 100 million is four million," says Hedlund. "We'll take it."

To reach his market, Hedlund continues to target mailings and has expanded advertising to include cable television commercials on the Arts & Entertainment and Financial News networks.

Although Hedlund appreciates the assessment that in some ways Kultur is more of an embassy than a business, he looks forward to commercial expansion, anticipating several moves. Whether or not a universal standard to make software internationally compatible is imminent, he expects to establish a European division. He also wants to start a production unit and increase the scope of Kultur's operation from home video to television. He's now ready for pre-buys and co-ventures. "By now we've learned the market," he said, "and we know how to get an investment back."

So all those international orphans have found a home – although not in a sophisticated urban center, as might be expected. In the US, Kultur is located in a quiet resort town on the New Jersey seashore. ■

USA's challenge to nets

MAKING a strong challenge to the over-the-air broadcasters last season was the cable service. The USA Network, scheduling an unprecedented 27½ hours of new exclusive programming. The 1987-88 season will introduce four new series and 11 returning shows, which include the off-network *Airwolf*; the supermarket-based sitcom *Check It Out!*; the teenage music show *Dance Party USA* and the authology *Alfred Hitchcock Presents.*

Making their USA debut this fall are: The New Mike Hammer, produced by Columbia Pictures Television and starring Stacy Keach; the sci-fi anthology series produced by Atlantic Film *Ray Bradbury Theater;* and two new game shows *Press Your Luck* and *Tic Tac Dough* with Wink Martindale.

David Kenin, Senior Vice President, Programming, said: "As it has been, our present intention is to counterprogramme as broadly as possible to provide our viewers with unique alternatives in all dayparts."

In the weeks leading up to the new season, the cable service has been running specials such as the BBC's *The Grand Knockout Tournament* featuring the younger members of the royal family and the special sports presentation of 46½ hours of the early rounds of the prestigious US Open Tennis Tournament. ■

The US is watching

THE term 'couch potato' was born in the US. It refers to a person who lounges, immobile, on his or her sofa for many hours a day consuming television. There are, apparently, quite a number of them in America, so the recent Roper report published by the Television Information Office* called *America's Watching: Public Attitudes Towards Television* should contain some informed opinions.

It certainly contains good news for people currently producing US commercial TV. When asked which of six things they most eagerly anticipate during a normal day, watching TV shows comes in second place with 25 percent to the favourite activity of talking to friends and co-workers (see chart A). Choosing from a list of fifteen words to describe TV – eight positive and seven negative – *entertaining, informative* and *interesting* emerged as the top three (see chart B).

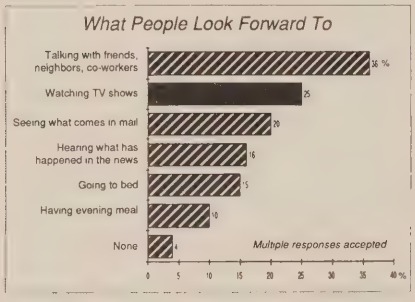


Chart A

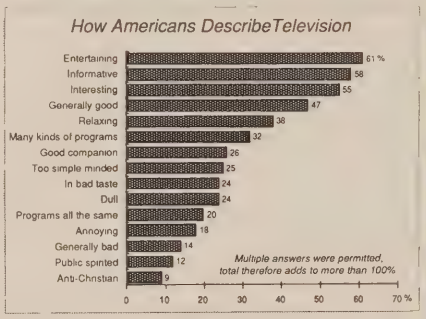


Chart B

For the first time ever, the number of Americans citing television as their only source of news has hit 50 percent – up from 39 percent in 1980. This would seem to be because Americans trust TV more – 55 percent believe it to be the most credible news medium.

Perhaps one of the most telling findings of the survey, particularly in the face of the growing deregulation of television in Europe, is that the vast majority of the US public – 75 per cent – believes that commercials are a fair price to pay for TV. (see chart C).

However, when it comes to who should have most to say about various things on TV – profanity, sex, violence – 78 per cent of people feel that it should be left up to individuals to decide, with TV networks lagging behind on 29 per cent. Only 18 per cent feel that advertisers should have any say, and federal government gets even less of a look in with 11 per cent believing it should be allowed any authority – on a par with social action and religious groups (see chart D – multi-choice answers were allowed). ■

Chart C

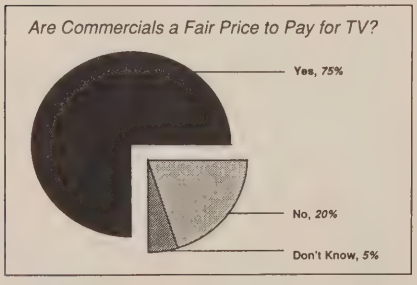
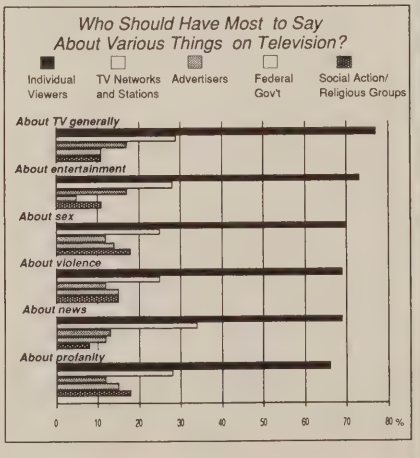


Chart D



**The Roper Organisation was founded in 1933 as a public opinion research company. It conducts regular studies to learn how television stands with the people it serves. The Television Information Office was established in 1959 to foster understanding between TV and its public. It is supported by the ABC, CBS and NBC networks, individual stations, the National Association of Broadcasters and the Station Representatives Association.*

US Facts File

During the 1986-87 season:

- The top three series were comedies
- Seven out of the top 10 shows were comedies
- *Amen* was the highest-rated new show
- *Growing Pains* was the fastest-growing comedy, rising from 18th position in 1985-86 to 8th in 1986-87
- Only two dramas – *Murder, She Wrote* and *Moonlighting* – were in the top ten
- *Matlock* was the highest-rated new drama
- Serials' popularity dropped off, especially *Dynasty*, which dropped from 8th position to 26th
- *Moonlighting* was the fastest-growing drama, rising from number 23 in 1985-86 to 9 in 1986-87

In the American Home

98% of households have television (87,400,000)
95% have colour television
59% have two or more sets
49% have a VCR
49% buy basic cable
27% buy one or more pay cable channels
20% receive 30 or more channels (includes cable)
2% have satellite dishes

Stations Broadcasting

633 network affiliates
368 independents
326 public broadcasting
1,327 total

Prime-Time Viewing Shares, May '87*

69% network affiliates
21% independents
4% public broadcasting
9% basic cable
5% pay cable

**Multi-set homes put total over 100%*

Individual Viewing, May '87

4 hours 5 minutes — adults
2 hours 45 minutes — teens
2 hours 47 minutes — children

Following a global vision

Increasingly new companies starting up are adopting a different way of doing business from the word go. Ross Welford reports on the new internationalism.

WHEN *Sunset Boulevard* premieres this fall on France's M-6 channel, four men in Hollywood, California will be biting their nails, wondering how the new programme goes over.

Sunset Boulevard is a series of 10 90-minute programmes which have brought together newsreel footage, classic American TV shows and *in situ* links into a package custom-made for the fledgling French broadcaster.

The four men are the executives at International Creative Exchange (ICE), a year-old programme distributor and packager with a novel approach to international sales which they hope will net them a significant portion of the growing European – and worldwide – TV business.

ICE is just one of several companies formed in recent years who are setting out to treat the world market as their domain from the start. Rather than seeing "international sales" as a separate entity to an existing company, the company *is* international. The world is their oyster, and all believe there is a rich pearl of profit within.

ICE was formed a year ago by four former Disney executives, who viewed the potential of the growing TV market in Europe and decided a piece of it would be theirs. Headed by Ron Miller (formerly CEO of Walt Disney Productions) who, as a "sleeping partner" has provided substantial financing for the new venture, the company's other personnel are Phillip Hermann, executive VP (ex-VP finance for Walt Disney Telecommunications), Olivier de Courson, President (former VP of The Disney Channel), and James King, executive VP (ex-VP Business Affairs at The Disney Channel).

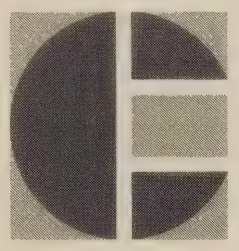
In an interview with *TV World*, Phillip Hermann explained, "With the deregulation occurring right now in Europe, one report has reckoned that there will be a need for 500,000 extra programme hours. Most of it will be no good. We want to provide something worthwhile."

With this in mind, ICE has acquired around 3,000 hours of various programming, which it either owns outright or is entitled to distribute, and is aiming at packaging the shows in close consultation with the buyer.

Hence, *Sunset Boulevard*, the first on-air project for the company. Episode one will include two complete episodes from the classic series, *Peter Gunn* and *Mr Lucky*, which are part of the library now owned by ICE. With library clippings from the year in which these episodes were aired (1958), the programme takes on a semi-documentary look, as a French host narrates and appears in original links and wraparounds.

"It is for a French audience," said Hermann, "so it will include French clips as well. It is truly a co-production" meaning that the buyers are consulted at every stage, to result in a programme that is to their liking.

Sunset Boulevard is being produced in association with Espaces Audiovisuel, a television subsidiary of the French media group Havas. The new joint company, Partel, will distribute the ICE catalogue in Europe as well as participate in the creation of new packages for the French and European markets.



"Basically, what we are about is this," said Hermann, "We want to identify the needs of the broadcaster, and then to create a package from our material and material available to use that will be right for the customer. We do not want to be just distributors of TV programming. We want to be creative."

ICE's catalogue is truly diverse: as well as American TV classics like *Peter Gunn, The Invisible Man* and *The Adventures Of Robin Hood*, it includes Shakespeare, music programming, newsreel and celebrity profile coverage (including rare footage of Marilyn Monroe and John F. Kennedy), children's fare, wildlife and the wild west.

ICE's policy of made-to-measure packaging is simply a response to changing needs, and in addition to receiving initial acceptance in France, Hermann reports encouraging developments in Germany and Italy, although he declined to be more specific. The next breakthrough for his company, he said, would be in Japan where he had just returned from negotiating a packaging deal proposition with a "very large" Japanese company, although he again would not name names until the deal was signed.

If ICE's job is to package American programmes to make them acceptable to non-US audiences, then WW Entertainment of New York has the opposite job – bringing non-American shows, particularly British, to an American audience through co-production, joint development and simple distributions, the latter in the case of WW Entertainment's Black Belt Theatre, a collection of 92 martial arts films from China which are now shown on 129 stations in the US.

But it is the company's work with the BBC that is the most innovative. "This time," said the company's Vice President for Sales, Sylvia Delia, "the challenge is to instill even more commercial elements into the world-renowned productions of the BBC."

Innovative

So far there have been seven productions with the BBC, the latest being *The Vision* with Dirk Bogarde and Lee Remmick in a story about a new European TV channel funded by right-wing American Christians.

"We are working with younger producers at the BBC," said Delia, "people who are interested in developing a more commercial approach for the international market."

WW Entertainment President George Hankoff believes that the BBC name, and quality, combined with some American production values is a unique international marketing tool, "but we are not planning to change the BBC. The programmes aren't going to look like the *Wheel Of Fortune!*" he

Following a global vision

► continued from p27

joked, referring to the US's gaudy top-rated game-show.

Of the programmes made so far, none has made it to the American TV screen, although the titles have been picked up for US distribution by Sony Home Video, and have also made home-video appearances in other foreign territories such as Scandinavia, Spain and Canada. It is with *The Vision*, though, that Hankoff believes the breakthrough will come, primarily because of the casting.

"The lack of American stars in the programmes to date has been one of the obstacles in getting on American television," admitted Hankoff, adding, "but with Lee Remmick and Dirk Bogarde, we have very high hopes for a network deal on *The Vision.*"

WW Entertainment's agreement with the BBC calls for 24 TV films which will carry the deal through into the next decade. WW Entertainment holds the worldwide rights to the programmes, apart from Britain and the Benelux countries, said Hankoff.

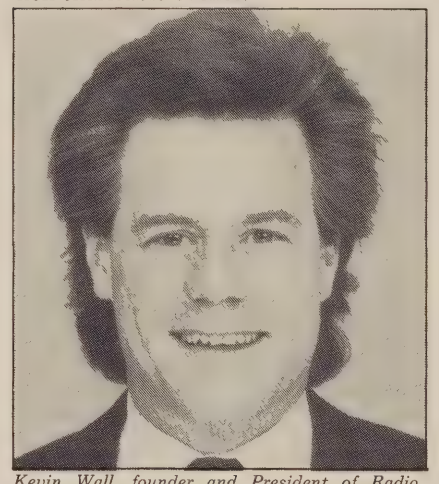
Music video base

While ICE and WW Entertainment focus their efforts in Europe, a different company, based in Hollywood, is looking east to further its considerable growth of the last two years. Radio Vision International's music video rock-TV programme base has proved immensely popular internationally, from its *Elton John Live In Australia* and *The Prince's Trust* concept videos, to the latest album releases such as Don Johnson's *Heartbeat.*

According to Radio Vision's founder and President, Kevin Wall, the company is unrivalled in Japan, where there is a high demand for western rock videos.

"Perhaps only three or four percent of the programmes on Japanese television are foreign music. Most of those are ours," he said, adding that the revenues to be gained could be very high. "Music is a very transportable product. There are no foreign languages to be dubbed over for example."

Even before the creation of Radio Vision International in 1984, Wall had sold music programming in Japan, realising early on the potential of the genre. The jazz music series was a success and since the creation of the company, its outlook has remained strictly international, leading to involvement with the *Live Aid, USA For Africa*, and other worldwide charitable and non-charitable events.



Kevin Wall, founder and President of Radio Vision.

Radio Vision's 'Elton John Live in Australia'.

Although it crosses frontiers easily, music programming requires a good deal of effort and awareness to market internationally. It is current, tending to lack the "legs" of other forms of programming. Further, its release must often coincide with a varitable web of other events: a rock star's tour, for example, or the release of a record. Then comes the home video release, the timing of which is equally crucial. That on top of the usual copyright and royalty problems which have made even large experienced companies in the television distribution world shy away from music programmes.

It is this experience, Wall believes, that gives Radio Vision an advantage in the distribution world, where he now is handling programmes other than music video and rock concerts. An asset, too, is the "hip" image of the company, which runs deeper than the three-fluorescent-colour business cards that the execs hand out.

("We put a lot of money into our image and our graphics. Consequently the buyer will expect something different from us.")

Radio Vision's music background, asserts Sales Vice President Todd Jackson, has undoubtedly made one of its latest projects easier. *The Popples* is an animated series selling into syndication that is closely linked with a toy of the same name. Unashamedly, Jackson refers to the programme as a "marketing vehicle" for the toy, and tells how prior experience to the music business can help.

"We know we can now go and coordinate with all the local markets. Through the music trade, we have learnt the problems of timing a successful launch to coincide with another product. I think maybe we are regarded as an aggressive company, but that is only because the music business is so hard. I mean, when we're doing a music video, it can take 40 or 50 phone calls just to get an artist's manager on the line. With mainstream TV, you can make three calls, agree a deal, send out the tape and that's it! Compared to music shows, straight TV is easy."

As well as *The Popples,* Radio Vision has the rights to *Laser Tag Academy* another toy-based cartoon which did reasonably well in syndication this year, and which has now sold to France's Canal Plus.

Another new approach that Radio Vision has brought to its distribution operation has been the reluctance to pay advance fees to producers for their material, preferring a deal whereby the producer collects money based on the performance of the programme.

"A lot of shows are produced for other than the profit motive," said Jackson, referring to record sales bolstered by a television rock concert or to a children's show linked to a toy. "Many people are overly concerned in this industry with cash advances. If a producer will plan the financing of his programme wisely, he won't need to ask for US$100,000 today, but would rather bring in $250,000 over the next two years.

"Sometimes we will lose a programme we would like from someone who wants instant cash for it. But the others do better in the end."

With daring, and a willingness to look beyond the conventional four walls of marketing, it is clear that the international TV industry need not be as daunting as it seems.

"When we started," said Jackson, "People said we were crazy. But I think it has been one of our advantages." ■

MIFED

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MIFED Delegate: Alfredo Bini

Exploring the qua

What constitutes a quality programme? For a long time now the myth has been perpetrated that a "Made in Europe" tag equals quality while the US production conveyor belt turns out pap for the masses. Peter Broderick looks at the truth of the matter.

EUROPEANS produce quality programming; Americans manufacture commercial product, or at least so goes the cliché. The significant and changing differences between European and American television are too often obscured by such generalisations. *TV World* asked three leading executives with extensive knowledge of television produced on both sides of the Atlantic for their candid perspectives.

Ken Page (CEO of TVS-Western Holdings, Inc., and CEO of Gilson International) gave a thorough analysis of the cliché. European television is often referred to as "programming," which "suggests responsibility, forethought, and an attempt at quality." American television is often described as "product," indicating "something made to be sold." Since American programmes are "designed primarily to deliver so many pairs of eyes to advertisers," Page explained that it is assumed that this produces "lowest common denominator programming – well-made junk food, similar to Colonel Sanders Chicken Wings." On the other hand, European producers are supposedly committed to "doing what is worthwhile in the best way they can," striving for what the BBC calls "excellence in programming."

Page, Michael Solomon, the member of the Office of the President of Lorimar Telepictures Corp., in charge of international and Colin Davis, President of MCA TV International all strongly disagree with this characterization. They believe that the myth of the inferiority of US programming is sustained in part by the ignorance of Americans about the quality of run-of-the-mill TV in Europe.

"American audiences just have had access to the best of British television," observed Page, who described French television as "the most boring, bloody thing in the world. It would be better to be sentenced to Devil's Island, than to be shackled in front of a TV and forced to watch French television." According to Davis, "there is as much garbage on British television as on anybody else's system", and he feels this way about the rest of Europe as well.

These executives not only feel that European television has been overrated, but also that American programming is underrated. To them, "quality is in the execution," as Solomon put it. Davis explained that "quality is something that is done well, irrespective of what it is," citing *Benny Hill* as an example. He would describe a programme as quality if it were the best of its genre – whether it was *The Jewel in the Crown* or *Miami Vice.*

Everyone interviewed listed numerous examples of quality American programmes, such as *Hill St. Blues, St. Elsewhere, Cheers, 60 Minutes, Murder She Wrote, Cagney and Lacey, Mash,* and *The Cosby Show.* Page said that "just because something is made to generate audiences, doesn't mean that it is junk food. *LA Law* is as good as high flown drama made in England, and it is made every week."

What is perhaps overlooked, according to Page, is that so much programming is produced in the US that the law of average demands that some is not very good. He maintains that, taking this proportion into account, the number of quality programmes produced is statistically greater than the number produced in the UK.

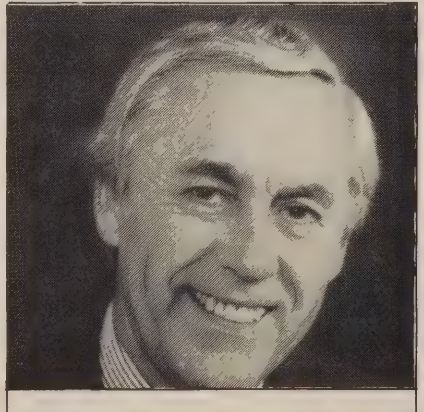
What are some of the critical differences between European and American programming? In terms of pace, Davis wondered whether "people in Britain expect slow television," noting that Americans find most foreign programming too slow. He also said that the faster pace of American shows is not too fast for foreign audiences. According to Solomon, "pace is the key to international programming."

Page cited another characteristic that distinguishes American from European programming – "the world's eyes got conditioned to American style production" by watching Hollywood films and then television. Hollywood long ago discovered ways to reach a mass audience, and these methods have not been forgotten.

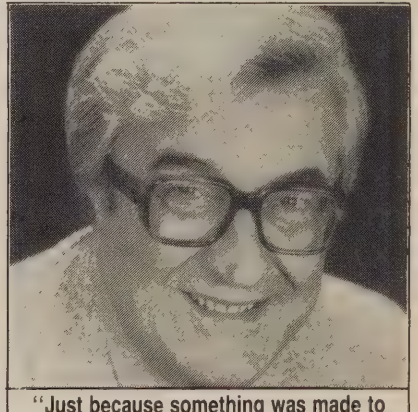
Another significant difference is that many European programmes are parochial, according to Solomon. These shows are made by the French for the French, or by the English for the English, and are too parochial to travel well. As examples, Solomon mentioned that adult soaps made in the US like *Dallas* and *Dynasty,* and comedies like *Alf* and *Cheers* are much more universal than their European counterparts and have thus received much broader international distribution.

One other difference mentioned was specialities. Referring to action-adventure programmes, a genre considered to be an American *forté* Davis said "what Americans do, they do best," Likewise, Solomon acknowledged that the British make dramas like *Upstairs, Downstairs* and *Jewel in the Crown* better than anyone else.

These executives starkly juxtaposed the American commercial television system with European non-commercial systems. US networks are programmed to deliver audiences to advertisers,



"A quality programme is a programme that is the best of its genre."
COLIN DAVIS, MCA INTERNATIONAL



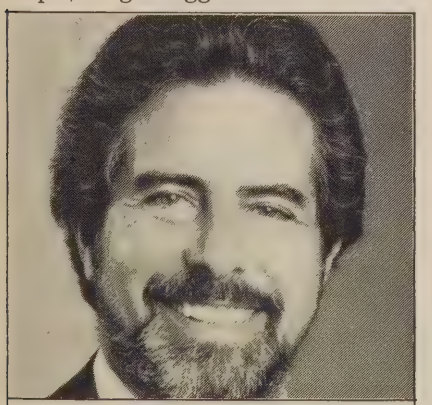
"Just because something was made to generate audiences doesn't mean it is junk food."
KEN PAGE, GILSON INTERNATIONAL

ty divide

and ratings are crucial, according to Page. But in Europe, "programming is for education and culture, more than entertainment, and ratings are unimportant," said Solomon. Or as Davis put it, "bureaucrats decide what the public will watch, not from the standpoint of what they will like but from the point-of-view of what's good for them."

Davis, Page, and Solomon all believe that the changes now underway in European television will have significant impact on the production and distribution of European programming. With the introduction of commercial television channels in Italy and France, and soon in Spain and some Scandinavian countries, "the public is having a much greater influence on what is shown," observed Davis. "The values of the bureaucrats are being forced to change because they can't compete with commercial programming since the mass audience prefers to be entertained than educated," commented Solomon. Television executives in France "are having to learn the art of scheduling because there is more competition," Davis noted.

How will these developments affect European production? Davis expects a narrowing of the differences between American and European programming. Solomon and Page predicts a significant increase in European production. Resources will be pooled from two or more countries to produce programmes designed to be sold throughout Europe (which won't need a US sale to make a profit). As an example, Page suggested that broadcasters in several countries may decide instead of buying *Dallas*, to make their own adult soap and call it *Birmingham* or *Frankfurt*. Difficulties will include: raising sufficient funds, and then making a series that will appeal to diverse audiences speaking different languages.



"The first 15 minutes of a programme are very important where there is competition."
MICHAEL JAY SOLOMON, LORIMAR

"L.A. Law": "As good as high-flown English drama, made every week." Ken Page

Page and Solomon also sees the rise of another type of co-production – one designed for broad distribution in Europe and the US (possibly not on NBC, CBS, or ABC). According to Solomon, these co-productions will be shot in English, have a theme attractive to most countries, and feature actors from at best two or three nations. Solomon is convinced that "eventually there will be enough money in the international marketplace to finance such production at $2½ million an hour, making the international market primary, and the US market secondary." To be successful, Solomon feels that the pace of such production will have to be faster than that of most current European programming. He explained that "the first 15 minutes of a programme are very important where there is competition. The Europeans can no longer afford to spend 15-30 minutes for character development."

If European production develops as Solomon and Page expect, it will become more like American production. But whether this would make it better able to compete with American programming is by no means clear. According to Solomon, this new European production "still won't provide real competition for US programmes," because there won't be enough money to finance sufficient episodes, given the US resistence on 64 episodes plus, and because European programmes won't attempt to compete with the types of programming the US is best at.

There will be a great demand for US programmes because "they are demonstrably entertaining material, available at a substantially cheaper rate than the cost of original production," explained Page. Within a two month period after privatization in France, increased demand for MCA's programmes drove prices up by as much as 80 percent, Davis acknowledged. Because he expects that in most of Europe (excluding Britain) up to 40 per cent of the schedule will be foreign programming, Davis believes that these countries will "be exposed to a far greater volume of US product."

But Page pointed out that there will be countervailing political pressure – "there could be an uproar over creeping Americanism." It will be necessary for the television companies to increase European production to "demonstrate they aren't just there to coin money," he observed.

Do American producers consider European audiences when creating and producing programmes? Davis said that Europe is never taken into account as secondary market when American programmes are made. He pointed out that "on *Miami Vice*, nobody is running around the set asking how it will play in Birmingham, England." Likewise, when Granada was making *The Jewel in the Crown*, nobody asked "how will it play in Birmingham, Alabama?"

Solomon said "American producers make programmes for American consumption. Any company will produce anything a network buys, whether or not it sells abroad." Page had a different perspective, "Americans won't design programmes for the international audience, but they also won't do shows for the US alone. They have to be aware of overseas, as the disparity increases between the network licence fee and production costs." ■

The season of

That most prestigious of programming genres, the mini-series, has been around for quite a while now. Ross Welford takes a look at how it has changed now it has come of age.

SINCE *Roots* first took the US television public by storm in the seventies, the mini-series has been the glamour factor of the industry. Combining the essential characteristics of high-gloss, high-budget sex, scandal and success, the subjects tend to veer in one of two directions: the rags-to-riches theme, or the historical figure biography.

Nearly every European and North American company got involved in one way or another, with perhaps Australia, during the height of its investment-inducing period, becoming the most prolific mini-series producer and consumer.

The genre lent itself to co-production like no other, because its required multi-location ingredient allowed for foreign stars and crews to be involved. Due to the international nature of today's book publishing industry, novels on which screenplays were based were generally internationally-known bestsellers, which facilitated foreign sales. There was a time, around four years ago, when the unveiling of the latest mini-series at MIP-TV was an event indeed.

But the bubble was bound to burst. During the 1986-87 season in the US, for example, only five new mini-series were broadcast, a total of 40 hours of programming. This was about half what was aired in the previous season and only *I'll Take Manhattan* really obtained a satisfactory rating of 22.9 (a 35 share).

The double-edged sword which caused the deflation in popularity was a glut – too many mini-series took away the notion of 'special' in a programme schedule – and the soaring costs of production. Ironically, we may now see the one saving the other - the fact that there will be fewer made because of the crippling budget requirements may revive the charms of the mini-series in the eyes of the programme buyers and seller.

The other trend is the splitting up of the genre into what can be seen as *micro-mini-series,* otherwise known as two-part TV movies; *mini-series,* the classic of the genre and generally five or six hours; and the *maxi-mini-series,* anything longer than six hours, and currently the most unpopular format due to the problems it can pose for schedulers in sustaining audiences. Ten two-part made-for-TV movies were made last year in the US, two more than the previous year, and overall, they performed much more satisfyingly than the longer-runners.

Supporting these theories is NBC VP for mini-series Michael O'Hara, who said, "If you look at what we have coming up, there is a story from the headlines, a best-seller and a period drama." He continued, "Four-hour series make more sense, for us economically. As special-event programmes, mini-series have to take the place of the regular schedule of programmes, and with a successful schedule such as NBC has [it is currently the top-rated network in primetime] it is not a good idea to preempt the usual line-up."

The series that O'Hara was referring to are *The Billionaire Boys Club* based on a recent money-and-murder scandal that hit the headlines this year; *Nobel House*, an 8-hour series produced by the De Laurentiis Entertainment Group and taken from the best-selling novel by James Clavell; and *Poor Little Rich Girl* which stars ex-*Charley's Angel* Farrah Fawcett as the 1920s American socialite Barbara Hutton.

Renaissance

Poor Little Rich Girl and *The Billionaire Boys Club* are part of a major come-back for the long-dormant ITC. The company – launched by, but no longer owned by the British entertainment mogul Lord Grade – has had more ups and downs than the elevator to its New York offices, from the theatrical success of *On Golden Pond* and *Sophies Choice* to the economic disaster of *Raise The Titanic.* Now it is turning its sights to television in a big way. Explained the company's Executive Vice President and General Manager International, Jim Marrinan, its mini-series committment is a "renaissance. We have remained dormant, looking for direction after a management change-round. We have new staff and are putting together a company that can provide what the networks are looking for, that is, independents that can produce good material for the licence fee." ITC was bought recently by Australian media tycoon, Robert Holms es à Court.

The company wasted no time in throwing itself into mini-series production, and aside from *Rich Girl* and *Boys Club* (the latter produced in association with Donald March Productions) is working with the South Australian Film Commission on *Robbery Under Arms* starring Sam Neill which will be sold into syndication after a pay-TV window on the HBO cable station. Earlier this year *At*

Mini-series (3 parts or more) 1986-87

Title	Number of hours	Network	Rating	Share
I'll Take Manhattan	8	CBS	22.9	35
Amerika	14	ABC	18.8	29
A Year in the Life	6	NBC	16.9	27
Fresno	6	CBS	15.5	24
Nutcracker	6	NBC	12.4	20

Two-part made-for-TV movies 1986-87

Title	Number of hours	Network	Rating	Share
Last Frontier	4	CBS	24.4	38
Two Mrs Grenvilles	4	NBC	23.7	36
At Mother's Request	4	CBS	23.0	36
Anastasia: Mystery of Anna	4	NBC	20.8	32
Murder Ordained	4	CBS	19.6	30
Hands of a Stranger	4	NBC	16.3	26
Rage of Angels: story continues	4	NBC	16.2	25
Out on a Limb	5	ABC	15.0	22
Monte Carlo	4	CBS	13.4	21
Queenie	5	ABC	12.8	21

the short mini

'Ford: the Man and the Machine': performed well for Operation Primetime.

Mother's Request, a true-life murder story produced with Vista International aired on CBS; and in preparation for February next year on CBS is *Windmills Of The Gods* based on the Sidney Sheldon best-seller, and starring another former *Charley's Angel*, Jaclyn Smith. (*At Mother's Request* has to some degree been overshadowed by *Nutcracker*, a Warner Brothers production of the same story starring Lee Remmick, which gained favourable critical acclaim, as well as being nominated for nine Emmy wards, including Outstanding Mini-series).

Over at ABC, the network which pioneered the whole mini-series genre with *Roots*, three are planned for the upcoming season, with enthusiasm apparently undampened despite the ho-hum outing for the much publicised *Amerika* earlier this year. In November the net will be screening a Warner Brothers series, *Napoleon and Josephine*, with David Wolper as executive producer. Also due out are *The Richest Man In The World* from Konigsberg/Sanitsky, about Aristotle Onassis, and *Elvis And Me* from Navarone Productions with New World Television. *Elvis* will go into production later this year, an air date has not been announced. Nor is it known whether Priscilla Presley, the singer's former wife and president of Navarone Productions, will play herself in the programme.

ABC is still committed to the massive 30-hour *War And Remembrance*, a sequel to its hit *The Winds Of War*, which is not expected even to approach completion until 1989.

JUST as NBC, ABC and CBS do not hold a monopoly over the US's TV viewers, nor do they hold all the aces in mini-series. For the last 10 years America's local stations – affiliates of the networks and independent stations alike – have had access to top-quality, non-network specials through Operation Primetime. And now OPT has been joined by the Harmony Premiere Network, which blasted off last year with the massive hit *Shaka Zulu* (see *TV World*, May 1987).

OPT began in 1977 with the six-hour mini-series *Testimony Of Two Men*, and has continued through with such world-class series as *Smiley's People* (1982), *A Woman Of Substance* (1984), *The Key To Rebecca* (1985), and *Strong Medicine* (1986). In 10 years OPT has made available 110 hours of specials and mini-series for non-network-owned stations.

Dick Bell, the Director of Operations and Creative Services (West Coast) for Operation Prime Time explained, "Basically, OPT is a cooperative of independent and affiliated stations who have come together to compete with the networks." At the last count, he said, around 100 stations were involved, including the station groups of Tribune, Gaylord, Cox, and Chris-Craft/United.

Representatives from the participating stations meet and decide on OPT projects, inviting producers to make the shows for a typical payment of US$4 million per hour produced. Co-productions are a common result, such as last year's *Strong Medicine*, based on the Arthur Hailey novel and made by Lorimar-Telepictures and the British independent broadcaster TVS. The producer then sells the programme to OPT which holds the domestic screening rights for four years, the producers retaining the international rights. Participating stations contribute to the cost according to their size, explained Bell.

More economical

After a bumper production year in 1980, when nine shows were made for Operation Prime Time – three mini-series, five TV movies and a Christmas animation special with Yogi Bear, production has settled to a less-demanding two shows a year. Since 1985, these have all been four-hour mini-series. "Four hours seems to be about the best," said Bell. "It's more economical than a two-hour movie, because both need promotion, both in the press and on-air. It costs no more to promote a four-hour mini-series than a two-hour movie, but you get more for your promotion money. More than four hours is difficult, because the network affiliates have to pre-empt network programmes."

This year's productions are *Ford! The Man And The Machine*, and *Hoover Vs Kennedy*, both produced in Canada to save money. *Ford*, a Lantana Production/Robert Halmi Inc. presentation of a Filmline International production, was available to participating stations from the end of April, allowing them to air it during the important May sweeps, when independent stations' ratings are measured. *Hoover Vs Kennedy* focusses on the 1960s struggle between the Kennedy brothers and the dictatorial FBI Director J Edgar Hoover, and is a Paul

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Season of the short mini

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Saltzman/Sunrise Films Ltd. production. It will be available for the November sweeps.

Now network affiliates and indeplendent stations across America have another source of material with which to battle with the big three networks. Launched last April, the Harmony Premiere Network (part of the Hollywood-based Harmony Gold company) will provide first-run programming to the syndication market.

The full story of HPN was in last May's *TV World*, but to re-cap: the idea was born out of Harmony Gold's extraordinary success with *Shaka Zulu*, the epic mini-series about the African chief which in some markets got higher ratings than the network competition.

By August, 55 percent of the US's TV markets were participating in HPN, an ad-hoc network of stations which will take HPN programmes on a two-run basis within a 30-45 day period. Sales will be on a cash-plus-barter basis, with Harmony retaining one minute per hour for national advertising sales.

In fact, three companies are involved, and the network has a very international flavour. The other two parties are Silvio Berlusconi's ReteEuropa and the Societe Francaises de Productions (SFP), and while all three are equal partners, Harmony will retain international distribution rights to the ensuing coproductions.

The next two series after *Shaka Zulu* to come out of Harmony will be *King Of The Olympics*, the true story of the man who was the power behind the Olympic Games for more than 50 years, Avery Brundage, and *The Man Who Lives At The Ritz*, based on A.E. Hotchners' best-seller. Both, again, are four hours long. ■

Indie's novel approach

FROM THE independent station's point of view, there has never been a better time to get a hold of good mini-series. There can be no doubt that the leading independent station in one of the country's most competitive markets – KCOP Channel 13, Los Angeles – owes a good part of its success to its participation in both Operation Prime Time and now, the Harmony Premiere Network as well. Last November, the first episode of *Shaka Zulu* pulled in a 21 audience share for the station, and carried on for a run that Programme Director Carol Martz described as "spectacular". As for the controversy that surrounded the show – local anti-apartheid and black-rights groups protested that the drama reinforced black stereotypes – Martz said she "loved it. it cannot have done us any harm." *Ford: The Man And The Machine* also performed well, she said.

Commencing August 10, KCOP Channel 13 began running Granada TV's series *Brideshead Revisited*, seen in America previously on PBS, but never on the syndication market. It is a daring move, but not the first time that the station has shown a British series: the highly acclaimed nuclear dramas, *Threads* and *Edge Of Darkness* have both had outings on the LA indie. The *Brideshead* experiment, explained Martz, had two objectives: "First, it provides a different look to our station, and improves our image to the broadcast world, Second, it shows to our advertisers that we can attract an upscale audience. When our partner station in San Francisco, KHJK, began running it recently they got Mercedes to advertise for the first time."

An average ratings for KCOP in the time slot where Brideshead is appearing is around five points. The station is touted as "LA's premiere movie channel" and typically shows a theatrical movie in the 8 pm slot. Martz said she would be "satisfied" if Brideshead equalled this. An overnight rating for the first episode of the series came in at 7.8 (Neilsen) and 6.7 (Arbitron). Both researchers gave an audience share of 12. Martz said she was "thrilled" with the ratings, which she expected would average a 10-11 share over the six episodes. The station is promoting the series heavily with on-air trailers and radio advertisements, and has negotiated with Granada an option on its other award-winning blockbuster *The Jewel In The Crown*, based on the performance of *Brideshead*. Martz said she was "not too worried" about the 12-hour length of *Brideshead*, which will run in two-hour chunks on Mondays, Tuesdays and Wednesdays for two weeks. "The network competition is next to nothing in August. They are all in re-runs. This is the time to try out something like this." ■

Cutting back the culture

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more of include international programming (she says she would like to challenge the "taboo" against subtitles). Weil also expresses enthusiasm for a new internationalism, declaring her interest in all sorts of coproductions. She points out that although "less and less programming is being bought outright, at the same time there are more and more coproductions."

As far as PBS's programming policy is concerned, Weil says; "We are alive and well in the cultural world and will never leave it." The PBS-distributed arts series for the new season include *Great Performances, American Playhouse, Alive from Off Center, American Masters, American by Design* and *Live From Lincoln Center.*

Selling to PBS, however, can be a daunting challenge. Neil Mundy, NVC Arts director of programmes explains that his company has begun to look toward local public broadcasting stations as potential outlets, because of the time consuming and unreliable nature of dependence on the nationally underwritten slots like *American Masters.* As a result, he says, "we tend to license quite as lot to WNET (—13/Newark) now." He says he is also developing programme ideas with WNYC-31/New York, and recently put together an entire performing arts series for Puerto Rican public stations.

Marion Lear Swaybill, WNET's director, acquisitions and coproductions, says WNET "ran more cultural programming than ever before during this past season. In fact, as the percentage of acquisitions has increased in our schedule overall, the total amount of cultural programming has increased." Swaybill agrees with the distributors, however, in their diagnosis of the US market. "It's very tough. It's less so in New York, but WNET is idiosyncratic. This is not programming that the American audience – even the PBS audience – is accustomed to in a steady diet."

Brian Donegan, executive vice president of Devillier Donegan Enterprises sums up the situation for distributors: "If you see the arts not as a main course for the broadcaster but as an appetizer or dessert, you will see what status the arts have in terms of programming expenditures." ■

Kirsten Beck is the author of Cultivating the Wasteland: Can Cable Put the Vision Back in TV?, *an examination of cable television and the arts, published in 1983 by the American Council for Arts, New York City.*

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Revcom revs up production

ABC is increasing its home-produced fiction quota, but the company currently exerting most production influence hails from Europe. Katherine Tulich reports.

WHILE it may stand as the final fling, raisings under 10BA tax concessions in the financial year to June 30 amounted to around $A178 million - a figure that surpassed all industry predictions and was the second highest in the history of 10BA. Last year's raisings were $A159 million and the previous year was $A186 million, which was the highest annual 10BA total to date.

It showed that investors were still willing to fund under the lower tax concession of 120/20, but the high total of raisings could be taking advantage of what many see as the last viable year for 10BA, as the new marginal tax rates which were introduced on July 1 will make the benefits less attractive.

The trend away from television production still seems to be continuing with 29 features attracting finance, 13 minis, five telefeatures and six animated TV specials. The number of mini series has increased this year from last year's total of six, but still represents quite a downturn from its peak of 24 in 84/85.

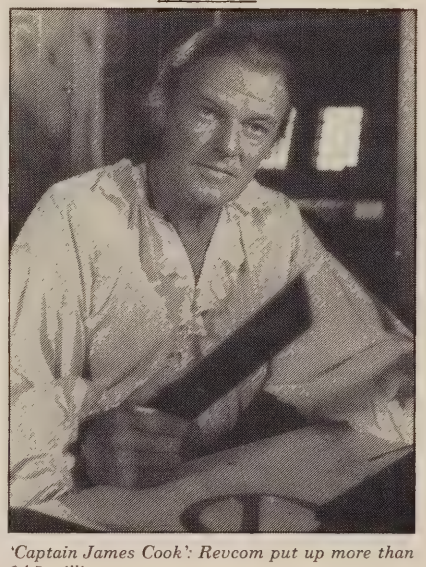
Yet of the 13 minis that were funded, there were no mainstream big budget commercial minis with network backing. The only exception was the $A9.2 million *Mike Willesee's Australians,* which will be more of a documentary series than a mini series (Willesee is a well known current affairs reporter on the Nine network).

Yet speaking to programmers at all three commercial networks they were quick to assure that their level of mini series production would not decrease. None would give details of any new projects, but said they were seeking co-production deals with overseas companies. The only mini to be announced by the networks was the Nine network's sequel to its very successful 4-hour mini *Fields of Fire,* which told the story of Queensland cane cutters in the 1930s.

The 4-hour sequel, as with the first series, will be a co-production with the UK's Zenith Productions.

"It appealed to audiences here and overseas. It was shown on Channel 4 in the UK and Zenith and 9 were both delighted with the reaction. So we decided to continue with a sequel," said Vicki Jones, vice president of programming at Nine.

The situation at the ABC is vastly different however. Since the appointment of David Hill as managing director, the ABC has announced a goal to show 100 hours of first-run Australian drama in 1988.



'Captain James Cook': Revcom put up more than $A5 million.

"We're increasing Australian drama from 30-35 hours to up to 100-150 hours," said Sandra Levy, Head of Drama. "This will include long-running series and quite a lot of minis. We're planning to make 12 to 15 in the next one to two years."

Levy said the mini-series format has never been exploited on the ABC. "The ABC hasn't been offering mini series to their audiences," she said. "We haven't screened any mini-series in that night after night configuration. I think it's an exciting way to present drama. It just hasn't been used very much on this network and I think it needs to be."

She said that they are planning a number of co-ventures. Of this year's slate that was funded under 10BA, the ABC was involved in four including a coproduction with Roadshow Coote and Carroll, *The True Believers* (the ABC provided a 40 percent pre-sale on the 8-hour, $A3.6 million mini), and *Alien Years,* a $A5.2 million 6-hour mini which was given a 65 percent pre-sale by Revcom. (The ABC is also listed as a distributor in the Australian Children's Foundation production of eight tele-movies, *Touch the Sun* and another childrens programme, *Pals*).

Surveying the list of minis it becomes evident that the most influential company in this year's late is the French distribution company Revcom. Out of the 13 minis, Revcom is listed in seven as distributor.

Revcom has been rapidly building up its slate of production in Australia over the past few years, establishing an Australian production company Revcom Pty two years ago. It has been involved as either a distribution guarantor, as co-producer and recently the Australian production company is wholly producing its own series. These are the two children's mini-series, *Hills End* and *Spit McPhee,* both based on well-known Australian novels. Both have budgets of $A2.8 million and although neither has been sold to an Australian network as yet, *Spit McPhee* has been pre-sold to the BBC.

"Revcom has made a name in the world market as a distributor of quality family and children's entertainment," said Geoff Daniels, a former head of drama at the ABC who now heads Australian Revcom operations. "Stations in Australia are hesitant to put money into classic children's drama. So they wouldn't be made if we weren't prepared to back it."

Daniels said that the attraction of Australia production to the French-based company is the unusual locale which presents something unique to the European background. "We very rarely do urban-based stories. We need to consider whether the product will work in our markets, particularly as many are non-English-speaking. Every show is dubbed into several languages, so it has to travel well."

Apart from its own productions Revcom provided distribution guarantees to several other children and family minis including the Australian Children TV Foundation's *Touch the Sun* (Revcom and the ABC provided a 60 percent pre-sale against the $A7.5 million budget), *Dusty,* a 6-hour $A2.96 million mini which Revcom

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MIPCOM '87
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Palais Des Festivals, Cannes 16-20 Oct, 1987

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Michael Solomon – Lorimar Telepictures. "MIPCOM has become certainly among the top market places throughout the world for Lorimar Telepictures."

Gary Hamilton – Australian Film Commission. "MIPCOM was above everything we expected – a very successful time for us."

Philip Jones – Central Independent Television. "The venue, the size of the market makes it very worthwhile from our point of view. Central did good business and will continue to support MIPCOM."

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Old series get airing

Mini-series both new and old have received a cool reception this summer in France. Paul Michaud reports.

AT FIRST view, it might appear that the mini-series in France has never been more prominently featured in the major networks' programme lineups, especially those of the past year. This summer, for example, many of the national channels seem to show nothing but mini series, but at closer view this turns out to be illusory. Take La Cinq, for example, which has been promoting this summer three prominent such series: *La Famille Boussardel, Les Chevaliers du Ciel* and *La Cloche Tibétaine.* All three, it turns out, were originally produced by the mid-1970s (*Les Chevaliers du Ciel,* indeed, dates from 1967). Although the mini-series in question (the word is not often used in their case since twenty years ago a full-scale French TV series was indeed mini and contained no more than 13 episodes) are of great historical value and moreover show production values one did not necessarily expect at the time, they nevertheless do not seem much appreciated by French audiences.

TF1, which this summer has resurrected the historical mini-series, *Le Gerfaut,* about a family in 18th century France, claims a regular audience of 7 million but seems to have that figure contradicted by the Sofres/Nielsen audience-measuring organisation which gives *Le Gerfaut* only a 4.0 rating, not much to brag about – and moreover confirms a trend presently extant in this country, that it is in the end more profitable to run a longer-length series which allows, contrary to the mini-series, audience interest to build up.

Low rating

The same phenomenon seems to be in evidence with the newer mini-series programmed this summer, notably those foreign imports shown here for the first time and promoted to the point where attracting a significant audience share seems a foregone conclusion. But, this does not appear to be the case presently with such series as *Le Souffle de la Guerre,* the French version of Herman Wouk's *The Winds of War,* just shown on TF1 as a nine-part series. Although shown in prime time, directly following the very highly-rated 8pm national news, *Souffle de la Guerre,* never before shown on French television, manages to pick up only a 6.4 rating – whereas Antenne 2's re-run of an oft-shown historical series, *Angélique,* attracts an audience more than three times as large at 20.6

Given the lack of success met by *Winds of War* on French TV, the networks here are increasingly hesitant about programming US-origin mini-series in the future. *Lace* (as *Nuits secrètes*) will be shown in coming weeks, but only because one of its stars is Arielle Dombasle, a French actress who in spite of her association with American television (she also guests stars in *Miami Vice*), is nevertheless considered a local product and so worthy of interest. When it comes to American series, the French definitely prefer those that return year after year, for example *Kojak* and *Happy Days* on La Cinq, and *Falcon Crest, Little House on the Prairie* and *Highway to Heaven* on M6, not to mention the perpetual favourite – although rerun several times – *Columbo* on TF1.

One of the main believers in the future of the French-made mini-series is Jacques Dercourt of Télécip who brought about the creation of *Chateauvallon,* rather successful in its day, and has presently coproduced with South African television a 13-episode series, *Heritage,* about the historical evolution of apartheid, not to mention three generations of a French Huguenot family, that should start showing on TF1 in the Autumn.

Another of the more dynamic producers of mini-series in France, Pierre Grimblat of Hamster Films, also has a few projects up his sleeve, possibly a new season of the extremely successful (though late hour) *Série Rose* for FR3, more in his *Série Noire,* which began as a mini-series, but has become a staple of Saturday nights on TF1. For Antenne 2, he is presently preparing *Sentiments* (a series through which he hopes, he says, to make all of France cry once per week), and for FR3 he is coproducing (with La Sept) a four-parter; *La Croisade des Enfants (The Children's Crusade)* being directed by Serge Moati, FR3's former director-general. ■

Revcom revs up

► continued from p36

provided 45 percent pre-sale and *Sugar and Spice* (Revcom along with L.J. Merchandising provided 70 percent pre-sale on the $A2.9 million budget.)

The company has also been heavily involved in adult drama. It recently completed its most lavish production, the 8-hour mini-series *Captain James Cook.* It was done as a co-production with the ABC and the bulk of the $A8 million budget was supplied by Revcom. It put up more than $A5 million for the above-the-line costs, with the ABC providing staff and facilities to the value of about $A3 million. The budget was high by Australian standards but it covered almost six months of principal photography, including a 10-week shoot in Tahiti, and wardrobe costs for a large cast dressed in the elaborate costumes of the 18th century British aristocracy.

International cast

To attract world sales Revcom employed an international cast with actors from France, West Germany and Spain. Australian actor of international renown Keith Michell plays the title role. The series has been pre-sold to Germany, France, Spain and ITV in the UK. It will be screened on the ABC in Australia in October and will be the first mini to be screened in a one week configuration by the ABC.

Altogether Revcom is involved in about 65 hours of television in Australia. It is by far the leading non-English language production company in Australia and it would be fair to say that it appears to be the major overseas influence in TV production in this country.

"If we weren't in the market there would have been nowhere near the amount of production going on," said Daniels. "We are also prepared to invest from the beginning. We'll put development money up to help get projects under way. The only other organisations that will do that are the Australian Film Commission and the State Film Authorities.

Daniels said that they wish to maintain their high level of production in the country but it will depend on the funding climate and the position of Actor's Equity. Revcom feels it needs to import international stars to make its productions more viable to its markets, and this could present problems if Equity decides to be difficult in allowing the actors to work here. ■

Jaclyn Smith
Robert Wagner in

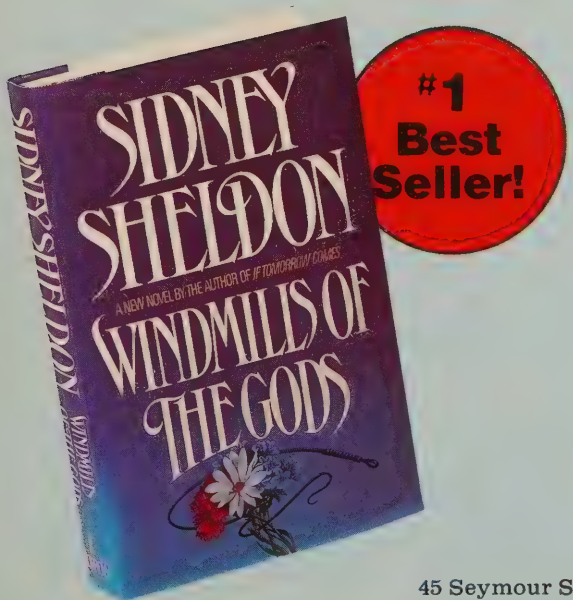
SIDNEY SHELDON'S

Windmills of the Gods

A Miniseries of International Intrigue

Jaclyn Smith and Robert Wagner star in "Sidney Sheldon's Windmills of the Gods," the four-hour miniseries based on his best-selling novel.

The dangerous world of international political intrigue finds the U.S. Ambassador to Romania *(JACLYN SMITH)* the target of an assassin. The challenge to protect her, and maintain world peace, falls on a dynamic career diplomat *(ROBERT WAGNER)*. Also featured are international stars Franco Nero, Christopher Cazenove and Ian McKellen.



The executive producer is Sidney Sheldon. The producer is Michael Viner for Dove, Inc. Teleplay is by John Gay based on Sidney Sheldon's "Windmills of the Gods." It is directed by Lee Philips.

Now filming, the miniseries will be telecast in the U.S. by the CBS Network in the 1987-88 season.

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FARRAH FAWCETT

POOR LITTLE RICH GIRL

THE BARBARA HUTTON STORY

A Spectacular International Miniseries

Farrah Fawcett stars as Woolworth chain store heiress Barbara Hutton, a promiscuous high flyer. She moves and marries in the most glamorous and aristocratic circles in the midst of the great Depression.

For all her wealth (she inherited the equivalent of $1 billion dollars), she is plagued by the absence of love. She fails to

fill this void in seven marriages. She even fails with her only son, who is killed in a plane crash. In despair she takes refuge in pills and alcohol, dying alone and penniless at 66 years of age.

Farrah Fawcett heads an international cast in this extravagant production, based on the best-selling biography,

to be telecast on the NBC Network in the 1987-88 season.

The cast includes Burl Ives, Bruce Davison, Kevin McCarthy, James Read, Amadeus August, Stephane Audran and Sascha Hehn. The director is Charles Jarrott, from a teleplay by Dennis Turner.

This extraordinary six-hour major miniseries was filmed on three continents — North America, Europe and Africa.

ITC PRODUCTIONS presents
FARRAH FAWCETT
in **POOR LITTLE RICH GIRL: The Barbara Hutton Story**
Starring **Bruce Davison Kevin McCarthy**
Special Appearance by **Burl Ives** *as* **"F.W. Woolworth"** *and* **James Read** *as* **"Cary Grant"**
Executive Producer **Lester Persky** *Produced by* **Nick Gillott**
Teleplay by **Dennis Turner** *Based on the book by* **C. David Heymann**
Directed by **Charles Jarrott**
A Lester Persky Production *in association with* **ITC Productions, Inc.**

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TV World's 1987 Guide to Mini-Series

ALCATRAZ *(4 hours)*
Production Company: *Pierre Cossette and Jim Brown*
Distributor: *Lorimar International*

ALICE IN WONDERLAND *(4 hours)*
Based on Lewis Carroll's 'Alice's Adventures in Wonderland' and 'Through the Looking Glass'.
Production Company: *Irwin Allen*
Date Released: *1985*
Distributor: *Columbia Pictures International Television*
Budget: *$14 Million*

ALICE TO NOWHERE *(4 hours)*
Chilling story of suspense, greed and desperation as two killers set out to reclaim a priceless necklace, planted on an unsuspecting nurse, travelling with her lover to the Australian outback. Starring John Waters and Rosey Jones.
Distributor: *Paramount Television*

ALIEN YEARS *(6 × 1 hour)*
A story set in the Barossa valley and Sydney at the turn of the century. It parallels the lives of a German migrant and an Australian politician.
Production Company: *Resolution Films in association with the ABC.*
Budget: *$5.8 Million*

AMERIKA *(14 × 30 mins)*
A provocative mini-series set ten years after the Soviet takeover of the United States. Starring Kris Kristofferson, Robert Urich.
Production Company: *Richard O'Connor (Producer) and John Lugar (Co-Producer)*
Date Released: *February 1987*
Distributor: *ABC Distribution Company*

ANNE OF GREEN GABLES – THE SEQUEL *(5 hours)*
The continuing story of the beguiling red-headed orphan Anne Shirley – now grown up, who leaves Green Gables in pursuit of career and romance.
Production Company: *CBC, PBS/Wonderworks, The Disney Channel, C4, with participation of Telefilm Canada.*
Date Released: *May 1987*
Distributor: *Sullivan Films*
Budget: *$3 Million*

ANNO DOMINI *(12 hours)*
Production Company: *Vincenzo Labella*
Date Released: *1984-1985*
Distributor: *Lorimar International*

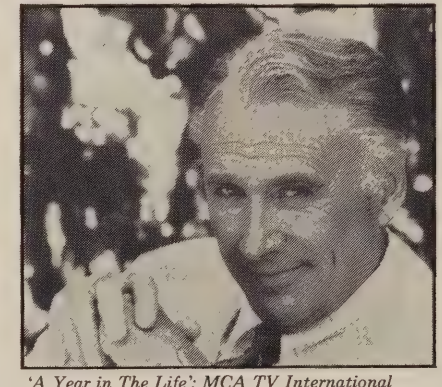
ANOS DOURADOS - THE GOLDEN YEARS *(10 × 60 mins)*
'Golden Years' is a romantic journey of nostalgia through the Fifties - a time of cadillacs with tail fins, rum and coke, Nat King Cole, circular skirts, bobby socks and brylcreemed hair.
Date Released: *1987*
Distributor: *Globe International*

ANZACS: THE WAR DOWN UNDER *(10 hours or 4 hours)*
Anzacs (The Australian and New Zealand Army Corp.) is about a small group of soldiers and nurses, thier conflicts and loves, their relationships during World War I. Starring Paul Hogan.
Production Company: *PBL Prod. Party Ltd, Australia*
Distributor: *Hal Roach Studios*

AT MOTHER'S REQUEST *(4 hours)*
Stefanie Powers stars in this top rated miniseries as New York socialite Frances Schreuder, who ordered her son to kill her millionaire father.
Distributor: *ITC Entertainment*

A KILLING ON THE EXCHANGE *(6 × 1 hour)*
A murder in the financial world of the City of London sparks off rivalry between two young bankers. Starring John Duttine, Tim Woodward.
Date Released: *Spring 1987*
Distributor: *ITEL*

A YEAR IN THE LIFE *(6 hours)*
The lives and relationships of the Gardner family are traced through mile-stones from one Christmas to the next.
Production Company: *John Falsey and Stephen Cragg*
Date Released: *December 1986*
Distributor: *MCA TV International*



'A Year in The Life': MCA TV International

BALLAD OF MARY PHAGAN *(4 hours 30 mins)*
Jack Lemmon, Peter Gallagher rocked by the shocking murder of Mary Phagan, Leo Frank, despite his pleas of innocence is convicted. After reviewing evidence and testimony, the governor is faced with an agonizing crisis of conscience.
Production Company: *George Stevens Jr.*
Distributor: *Pictures International*

BELLA OTERO *(4 hours)*
Story following the life of Lina Otero who rose from a violent street life to become Spain's most celebrated dancer and highest paid performer in Paris.
Production Company: *RAI (Rome), PRO.GE.FI (Paris) and Angel Martinez PC (Madrid)*
Date Released: *December 1987*
Distributor: *Harmony Gold*
Budget: *$8 Million*

BILLIONARE BOYS CLUB *(4 hours)*
Judd Nelson stars as convicted killer Joe Hunt, president of a group of 30 rich California kids involved in a web of swindle and violence.
Distributor: *ITC Entertainment*

BLOOD AND ORCHIDS *(4 hours)*
Production Company: *Malcolm Stuart and Andy Adelson*
Date Released: *1986*
Distributor: *Lorimar International*

BLOOD RED ROSES *(3 hours)*
A powerful and important chornicle of a Scottish woman who has spent her life fitht-ing against unemployment, the demoralization of the '80s and the stereotypes of wife and mother. Starring Elizabeth MacLennan and James Grant.
Production Company: *Steve Clark Hall*
Distributor: *Lorimar International*

BROND *(3 × 52 mins)*
Political thriller based on Frederic Lindsay's best-seller. A student witnesses the callous murder of a little boy and is drawn into a web of violent, political intrigue.
Production Company: *Jam Jar Films for Channel 4*
Date Released: *April 1987*
Distributor: *C4 International*

CAPTAIN JAMES COOK *(8 × 1 hour)*
A hero who was one of the greatest explorers - his extraordinary voyages in search of a new continent in the South Seas.
Production Company: *Revcom, ABC, RIVE, GALAXY GRIFFIN*
Distributor: *Revcom Television*

CASANOVA *(3 hours)*
Production Company: *Frank Konigsberg and Larry Sanitsky*
Distributor: *Lorimar International*

CHALLENGE, THE *(3 × 96 mins)*
Tim Pigott-Smith stars in this dramatic mini-series that relives the 1983 America's Cup Races. Then, for the first time int he 132 year history of this great international yachting contest, the America's cup was wrested away from the United States.
Production Company: *Golden Dolphin Productions in assoc. with Roadshow, Coote and Carroll.*
Distributor: *Thames Television International*

CLOCK, THE *(7 × 1 hour)*
The title stands for the life rhythm of patrolman Martin and his wife, a nurse by trade, a couple living with her kids in the Berlin-Koepenick borough.
Date Released: *1986*
Distributor: *Television Of The German Democratic Republic*

CRITICAL LIST *(4 hours)*
A series of events lead Dr. Lassiter director of a large hospital, into a web of political intrigue and personal danger in 'The Critical List'. Starring Lloyd Bridges and Buddy Ebsen.
Production Company: *MTM Productions*
Date Released: *1987*
Distributor: *Gilson International*

Torn From Todays Headlines!

BILLIONAIRE BOY$ CLUB

A Miniseries of Life and Death in America's Fast Lane

The world press explodes with stories about the Billionaire Boys Club, a group of 30 rich Beverly Hills young men involved in a web of swindle and violence.

Now, ITC will release the major four-hour miniseries, "Billionaire Boys Club," based on the actual sensational events.

Currently filming, Judd Nelson ("The Breakfast Club," "St. Elmo's Fire") stars in the key role as president of the club and the convicted killer. Also starring are Brian McNamara, Fredric Lehne, Raphael Sbarge, Robert Krantz, Barry Tubb, John Stockwell and John Dye as members of the club. Ron Silver plays "Ron Levin". Jill Schoelen also co-stars. The director is Marvin Chomsky, ("Peter the Great," "Holocaust," "Roots"). Executive producer is Donald March. Producers are Marcy Gross and Ann Weston from a teleplay by Gy Waldron.

The "Billionaire Boys Club" is scheduled to be telecast in the U.S. by the NBC network in the fall of 1987.

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DIE INSEL (THE ISLAND) *(6 × 1 hour)*
A secluded island in the North Sea provides the backdrop of this story about a rich playboy and his attempts to escape the jet set life in the city.
Date Released: *Autumn '87*
Distributor: *Bavaria Film GmbH*

'The Insel': Bavaria Film

DUSTY *(12 × 25 mins)*
In the Australian bush, the story of an old shepherd and his half savage dog.
Production Company: *Revcom, Kestrel, Bayerischer Rundfunk*
Distributor: *Revcom Television*

ECHOES IN THE DARKNESS *(4 hours)*
True story about the murder of a teacher and the disappearance of her children at the hands of her school principal£lover. Starring Peter Coyote, Peter Boyle, Stockard Channing, Robert Loggin.
Production Company: *Jack Grossbart*
Date Released: *Late 1987*
Distributor: *New World Television*
Budget: *$12 Million*

ECHOES OF THE HEART *(7 hours)*
A soldier's tender memories of a pre-war childhood. Stars Johnny Dorelli and Giuliana De Sio.
Production Company: *Produced by Giancarlo di Fonzo for RAI Channel 2, Difilm, Antenne 2 and RTSI*
Date Released: *1985*
Distributor: *Coral Pictures Corp*

EMMA *(2 × 2 hours)*
Based on the true story of Emma Eliza Coe, an American-Samoan woman who set up a huge trading empire in the South Pacific last century.
Production Company: *Anro Productions*
Distributor: *Fries Distribution*
Budget: *$5.6 Million*

EREBUS - THE AFTERMATH *(4 × 48 mins)*
A drama based on the events which followed one of the world's worst aviation tragedies in 1979 when an air New Zealand DC-10 crashed into the Antartic with a loss of 257 lives. Starring Frank Finlay and Ian Mune.
Date Released: *September 1987*
Distributor: *TVNZ International*

FAMOUS TALES ABOUT OUTLAWS *(6 × 1 hour)*
Adventure tales, full of mystery, romance, love, courage and danger, were filmed according to real-life events, personalities and authentic materials were used.
Distributor: *Telexport*

FAR COUNTRY, THE *(2 × 2 hours)*
Overcoming hardship and prejudice, a Czech migrant finds romance and a new life in post-war Australia. Starring Michael York and Sigrid Thornton.
Production Company: *Crawford Productions PTY Ltd*
Date Released: *April 17th 1986*
Distributor: *Crawford Productions PTY Ltd*
Budget: *$3 Million (Australian)*

FATAL SHORE *(6 hours)*
Australias transition to open society.
Production Company: *De Laurentiis Entertainment Group*
Date Released: *1988*
Distributor: *De Laurentiis Entertainment Group*

FIELDS OF FIRE *(2 × 120 mins)*
A young Englishman, Bluey, goes to Australia to escape Britain's Great Depression.
Production Company: *David Elphick and Steve Knapman. A Zenith Production*
Date Released: *May 1987*
Distributor: *Central Independent Television*

FLOODTIDE *(13 × 52 mins)*
Thriller serial shot in England and France - a doctor becomes involved in a deadly chase after an MP dies from taking adulterated cocaine. Starring Philip Sayer and Sybil Maas.
Date Released: *June 1987 and December 1987*
Distributor: *Granada Television International Ltd*

FLYING LADY *(6 × 1 hour)*
Redundant Harry Bradley refuses to follow the sage route mapped out by his wife and spends his savings on a Rolls Royce. Starring Frank Windsor and Anne Stallybrass.
Date Released: *Spring 1987*
Distributor: *ITEL*

FORD: THE MAN AND THE MACHINE *(4 hours)*
The never before told story of Henry Ford's spectacular triumphs and innovations and the toll they took on those who dared to love him.
Production Company: *EXECUTIVE PRODUCERS: Alex Winitsky, Dylan Sellers and Robert Halmi Jr. PRODUCER: David J. Patterson*
Date Released: *April 27th, 1987*
Distributor: *Hal Roach Studios*

FOURTH FLOOR, THE *(3 × 52 mins)*
Christopher Fulfor, Richard Graham and Kenneth Haigh star in this thriller that delves deep into the dark world of drug smuggling.
Production Company: *Ian Toynton*
Distributor: *Thames Television International*

FRESNO *(6 hours)*
Two raisin producing dynasties vie for control of the powerful raisin cartel in this spoof on prime-time soaps. Starring Carol Burnett and Dabney Coleman.
Production Company: *MTM Productions*
Date Released: *1986*
Distributor: *Gilson International*

FRIDOLIN *(7 × 55 mins) is the title of a story about a brightly family.*
Distributor: *Television Of The German Democratic Republic*

GLENN GOULD *(22 × 25 mins and 1 hour)*
An anthology of the great pianist's best recordings for television, devised and commented by Bruno Xonsaingeon, a world famous specialist on Glenn Gould, and a musician too.
Production Company: *CBC, Revcom, Bayerischer Rundfunk*
Distributor: *Revcom Television*

HANLON *(8 hours)*
Revolves about renowned lawyer, Alf Hanlon, recreating a number of famous murder cases he defended around the turn of the century.
Distributor: *Paramount Television*

HARP IN THE SOUTH, THE *(6 × 1 hour)*
This emotionally charged, romantic mini-series follows the life and times of an Irish-Australian family in the aftermath of the Second World War.
Production Company: *Anthony Buckley Productions and Quantum Films*
Date Released: *April 1987*
Distributor: *McCann International Programme Marketing*
Budget: *$3.3 Million*

IMAGINARY FRIENDS *(3 × 52 mins)*
Billie Whitelaw, John Stride and John Duttine head the cast in this mini-series telling the story of two academic sociologists who become involved with a spiritualist commmunity who believe they they can communicate with 'beings' on another planet.
Production Company: *Executive Producer, LLoyd Shirley*
Date Released: *June 1987*
Distributor: *Thames Television International*

INTIMATE CONTACT *(4 × 1 hour)*
A businessman happily married contracts AIDS.
Production Company: *Central Television*
Date Released: *March 1987*
Distributor: *Central Independent Television*

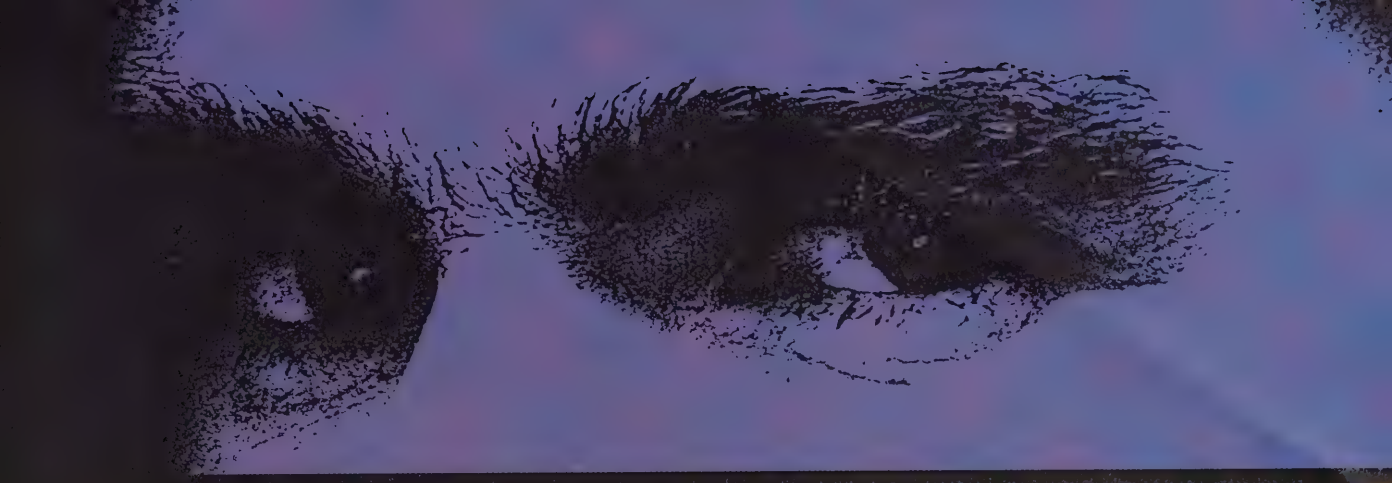
JUANITA LA LARGA *(3 × 60 mins)*
A man, getting on in age, with solid social position, falls in love with a young girl, who belongs to the lower classes. Starring Violeta Cela and Conrado San Martin.
Date Released: *1983*
Distributor:432RTVE

JUDITH KRANTZ'S I'LL TAKE MANHATTAN *(8 hours)*
The story of an extraordinary family in the competitive world of publishing. Starring Valerie Bertinelli, Bary Bostwick and Perry King.
Production Company: *Steve Krantz for CBS network*
Date Released: *March 1st to 4th 1987*
Distributor: *Pandora*
Budget: *$20 Million*

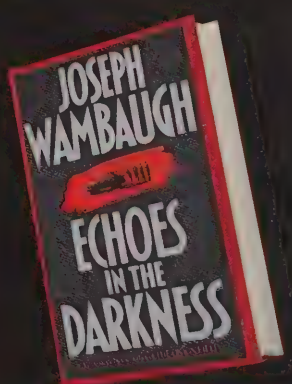
LAWYERS *(13 × 55 mins)*
A modern saga about a mythical profession.
Production Company: *A2£FIT*
Distributor: *France Media International*

LBJ: THE EARLY YEARS *(2 × 96 mins)*
Story of Lyndon Johnson's rise to fame as President of the United States. Story spans from his running for Congress until taking the oath of Presidency upon the death of J.F. Kennedy.
Production Company: *Brice Productions and Louis Rudolph Films, in association with Fries Entertainment*
Date Released: *February 1987*
Distributor: *Fries Distribution Company*

LOS PAZOS DE ULLOA *(4 × 60 mins)*
In 'Los Pazos De Ulloa' a remote and desolate place in the Galicia of 1880, religion and witchcraft, passions and politics entwine in the heart of nature.
Production Company: *Rete 1 (Italy)*
Date Released: *1985*



Based on
a true story



THIS FALL ON CBS.

New World International Presents
ECHOES IN THE DARKNESS
Starring PETER BOYLE STOCKARD CHANNING
GARY COLE PETER COYOTE ZELJKO IVANEK
ALEX HYDE-WHITE ROBERT LOGGIA
CINDY PICKETT TREAT WILLIAMS
Executive Producer JACK GROSSBART
Written by JOSEPH WAMBAUGH
Based upon the Book by JOSEPH WAMBAUGH
Directed by GLENN JORDAN

Echoes in the Darkness

NEW WORLD INTERNATIONAL

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LOST BELONGINGS *(6 × 52 mins)*
Catherine Brennan stars as Deidre in this 60-part drama. It reflects the stark reality of Belfast today, encapsulating eh compassion, horror and tradegy of its people who are struggling to survive in the turbulent environment.
Production Company: *Executive Producers, Johny Goodman, and Joahn Hambley. Producer, Barry Hanson*
Date Released: *April 1987*
Distributor: *Thames Television International*

MARKSMAN, THE *(3×50 mins)*
A series about a violent professional criminal set in the streets of Liverpool. Starring David Threlfall as Weaver and Michael Angelis as Irwin.
Production Company: *BBC*
Date Released: *Autumn 1987*
Distributor: *BBC Enterprises*

MINOR TALES OF CRIME FROM A MAJOR CITY *(15 × 55 mins)*
Real crime cases in contemporary Prague. Written by Jaroslav Deitl hundreds of hours of ordinary hard work, ant-like diligence and a drop of detectives luck.
Distributor: *Telexport*

MINOS *(6 hours)*
This personal drama follows a ten year old boy into a four year tragic adventure where he loses his parents and then finds them again during World War 1.
Production Company: *RAI-Channel 1 and ZDF Coproduction*
Date Released: *1987*
Distributor: *Lorimar International*

MISS MARPLE – THE 4.50 FROM PADDINGTON *(2×50 mins)*
Leading Star is Joan Hickson.
Production Company: *BBC*
Date Released: *Christmas 1987*
Distributor: *BBC Enterprises*

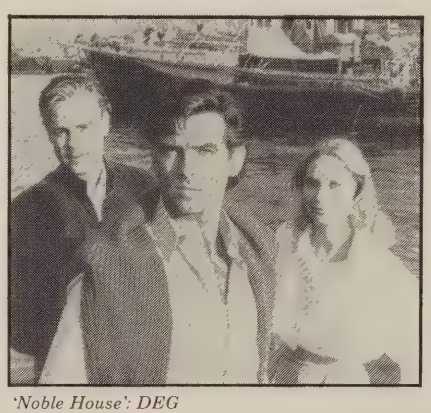
MUSSOLINI AND I *(5 hour)*
Spanish (Latin American only) Exciting drama depicting the final months of Mussolini's dictatorship and the events that lead to his shocking death. Based on the diaries of his Son-in-law Baleasso Ciano. Stars Anthony Hopkins and Susan Sarandon and Bob Hoskins as Mussolini.
Production Company: *A RAI Channel 1 Antenne 2, Beta Film, TVE Co Production.*
Date Released: *1985*
Distributor: *Coral Pictures Corp.*

MY BROTHER TOM *(2 × 2 hours)*
The love affair between two youngsters form antagonistic families...Catholic and Protestant, polarizes a country town. Starring Gordon Jackson and Keith Michell.
Production Company: *Crawford Productions PTY Ltd*
Date Released: *October 15th 1986*
Distributor: *Crawford Productions PTY Ltd*
Budget: *$3 Million (Australian)*

NANCY WAKE
Noni Hazlehurst stars as Nancy Wake - the Australian woman the Gestapo called 'The White Mouse'. The story covers the years 1939-45. At the outbreak of the Second World War in France, Nancy was involved in setting up escape routes for allied airmen trapped in the South.
Production Company: *Roger le Mesurier and Roger Simpson for ATN Channel 7, Sydney*
Distributor: *Thames Teleivsion International*

NAPLEON AND JOSEPHINE: A LOVE STORY *(6 hours)*
The passionate true story of soldier-turned emperor Napoleon Bonaparte and Josephone Beauharnais, spanning the period form Napoleon's field commission to general to his exile on the island of Elba.
Date Released: *1987*
Distributor: *Warner Bros. Television Distribution*

NOBLE HOUSE *(8 hours)*
Pierce Brosnan, Deborah Raffin - Romance/Intrigue in Far East.
Production Company: *De Laurentiis Entertainment Group*
Date Released: *November 1987*
Distributor: *De Laurentiis Entertainment Group*



'Noble House': DEG

NONNI AND THE TRAIN *(6 × 1 hour)*
Based on a novel by Jon Svensson, set in Iceland at the end of the 19th Century. Two children, Nonni and his brother Manni, help to expose a murderer and save their best friend.
Production Company: *Beta£Taurus Group in association with Tellux, ZDF, ORF and SRG*
Date Released: *December 1987*
Distributor: *Beta Film*

NUTCRACKER - MONEY, MADNESS AND MURDER *(6 hours)*
A chilling true story of greed and murder about a twice-divorced mother of three, who masterminds the hideous crime of having her youngest son murder his grandfather, a multi-millionaire, before he can cut them out of his will.
Date Released: *1987*

OUT ON A LIMB *(5 hours)*
Based on the best-selling book by singer/dancer/Academy Award-winning actress Shirley MacLaine, who co-wrote the teleplay with Colin Higgins. Starring Shirley MacLaine as herself, Charles Dance and John Heard.
Production Company: *Stan Margulies in association with ABC Circle Films*
Date Released: *January 1987*
Distributor: *ABC Distribution Company*

PAINTING WITH LIGHT *(6 × 40 mins)*
The sophisticated technique of the paint-box mastered on six of the world's greatest contemporary painters, a marriage between art and electronics.
Production Company: *BBC, Griffin*
Distributor: *Revcom Television*

PANOPTICUM OF THE CITY OF PRAGUE *(10 × 1 hour)*
Free continuation of 'The Wicked People Of The City Of Prague' familiar in 15 countries (10 × *55 mins, year 1969) with a fresh humorous view of the Prague police criminal department in the thirties.*
Date Released: *January 1988*
Distributor: *Telexport*

POOR LITTLE RICH GIRL: The Barbara Hutton Story *(6 hours)*
Farrah Fawcett stars as Woolworth heiress Barbara Hutton, a promiscuous high-flyer, moving and marrying in the most glamorous and aristocratic circles during the Great Depression.
Distributor: *ITC Entertainment*

PROCESO A MARIANA PINEDA *(5 × 60 Mins)*
Mariana Pineda, the symbol of the struggle for the defence of liberty, became a character of high literary interest at the beginning of romanticism in Spain. Starring Pepa Flores and German Cobos.
Date Released: *1983*

PRODIGIOUS HICKEY, THE *(3 hours)*
A turn of the century boarding school is the setting for the mad-cap antics of the rebellious William Hicks (Hickey), determined to hoodwink authority and play havoc with the strictures of formal education.
Production Company: *Scholastic Production Ink., Ronald J. Kahn Productions, in assoc. PBS/American Playhouse, Disney Channel.*
Date Released: *September 1987*
Distributor: *Sullivan Films*
Budget: *$1.8 Million*

QUEENIE *(5 hours)*
Fictionalized biography of famed actress Merle Oberon. Stars Mia Sara as Queenie, a young woman who rose to fame from the slums of Calcutta to Hollywood stardom, and Kirk Douglas as the famous producer who makes Queenie's dream of fame and glamour come true.
Production Company: *Frank Von Zerneck*
Date Released: *In Release*
Distributor: *New World Television*

RABO DE SAIA - TRUE TO THREE *(9 × 1 hour)*
Set in 1920 Brazil, the story of a travelling salesman with three wives. A faithful husband.. to all three. Full of charm, intrigue and humour.
Date Released: *1987*
Distributor: *Globo International*

RAMONA *(10 × 25 mins)*
Life is sometimes complicated for an 8 year old little girl who always needs more love and care. But the Quimoy family is so friendly and humorous than nothing can be tragic.
Production Company: *Revcom-Atlantis, PBS£CPB, K. Lorimar, Lancit Media, Bayerischer Rundfunk*
Distributor: *Revcom Television*

ROBBERY UNDER ARMS *(6 hours)*
Sam Neill stars as the renegade of a noble family who plunges his gang into a series of thrilling adventures in this action-packed miniseries.
Distributor: *ITC Entertainment*

ROBERT KENNEDY AND HIS TIMES *(7 hours)*
Brad Davis stars in the title role of this dramatic mini-series which traces the life of

the former Attorney General, U.S. Senator and Presidential candidate who met with an untimely death.
Production Company: *Bob Christiansen and Rick Rosenberg*
Date Released: *1985*
Distributor: *Columbia Pictures International Television*

ROSES ARE FOR THE RICH *(4 hours)*
A story of the revenge and hate one woman (Lisa Hartman of 'Knots Landing') disguises as love in order to destroy a powerful mining baron (Bruce Dern) of 'Coming Home' and 'Silent Running').
Production Company: *Karen Mach*
Date Released: *1987*
Distributor: *Lorimar International*

SAFARI *(13 × 30 mins)*
Adventurous serial for children which takes place in the Bojnice Castle and the nearby zoo garden.
Distributor: *Telexport*

SCARLET LETTER, THE *(4 × 60 Mins)*
A major dramatization of Nathaniel Hawthorne's classic novel of puritan America starring John Heard, Mag Foster and Ken Conway.
Production Company: *WGBH Boston*
Distributor: *WesternWorld Television*

SECRET OF THE SAHARA, THE *(8 hours)*
Archaeologist Desmond Jordan confronts sandstorms, evening chills and the desert's most formidible obstacle - its people - to prove the existence of the mystical Talking Montains. Michael York, David Soul
Production Company: *Sacis£RAI UNO*
Distributor: *Viacom World Wide - Viacom International*

SECRET WORLD OF POLLY FLINT, THE *(6 × 25 mins)*
A young girl's dreamings lead her into a magic world where time seems abolished.
Production Company: *Central TV, Revcom, Bayerischer Rundfunk*
Distributor: *Revcom Television*

SEEING THINGS *(8 × 1 hour)*
Clairvoyant reporter, the bumbling Louie Ciccone (Louis Del Grande) solve's his last crimes in his inimitable visionary style. Co-stars Janet-Laine Green, Marth Gibson.
Date Released: *Winter 1987*
Distributor: *CBC EnterprisesLes Entreprises Radio-Canada*

SHAKA ZULU *(10 hours)*
Story of Africa's greatest warrior king who united his people into one of the strongest nations of all times. Starring Henry Cele as Shaka and Duduzile Mkhize as Nandi.
Production Company: *Harmony Gold, RAI and Telemunchen*
Date Released: *January 1987*
Distributor: *Harmony Gold*
Budget: *$24 Million*

SMALL WORLD *(6 × 52 mins)*
Academics jet their way around the world n this comic saga of ambition, romance and lust. Filmed in the UK, Holland, Switzerland, Italy, Turkey. Starrring Barry Lynch and John Ratzenberger.
Distributor: *Granada Television International*
Budget: *£2 Million*

SONATAS *(3 × 60 Mins)*
Bradomin, an eclesiastic representative, goes to Liguria in order to hand over the cardinal's hat to his eminence Gaetani, who is about to die.
Date Released: *1982*
Distributor: *RTVE*

STRANGE INTERLUDE *(4 hours)*
Eugene O'Neill's Pulitzer Prize-Winning play. A tangled web is woven by a woman and the three men who love her, their inner thoughts revealing secrets they never confess to one another.
Production Company: *Bowden Productions and Harlech Television*
Date Released: *By December 31st, 1987*
Distributor: *Fries Distribution Company*

STREET LEGAL *(19 × 1 hour)*
A trio of young lawyers ply their trade amid a kaleidoscope of inner-city characters in downtown Toronto. Stars Eric Peterson, Sonja Smits, C. David Johnson.
Date Released: *Winter 1987*
Distributor: *CBC Enterprises Les Entreprises Radio-Canada*

STRINGER *(6 × 1 hour)*
A burnt-out journalist returns to Sydney for a rest. He meets his old flame Laura, who is now editor of a magazine. The last thing he gets is a rest.
Production Company: *ABC Television (Australia) and TeleVentures Film Productions*
Date Released: *March 1988*
Distributor: *McCann International Programme Marketing*
Budget: *$2.9 Million*

TAGGART - DEATH CALL *(3 × 1 hour)*
Jim Taggart, A tough talking Glasgow detective investigates a trail of macabre murders, starting with the wife of a wealthy land owner, strangled and dumped in a reservoir.
Production Company: *Scottish Television*
Date Released: *September 1986*
Distributor: *Scottish Television International*
Budget: *£250,000*

TAGGART - THE KILLING PHILOSOPHY *(3 × 1 hour)*
A Psychopathic killer stalks the streets of Glasgow and detective chief inspector Jim Taggart is called into investigate a series of terrifying attacks which eventually leads to murder.
Production Company: *Scottish Television*
Date Released: *April 1987*
Distributor: *Scottish Television International*
Budget: *£250,000*

13 DAYS TO GLORY, THE *(2 × 96 mins)*
Adventure dramatizing the day by day struggle of the heroic last stand taken by the 181 Texas rebels against the Mexican Army of thousands led by General Santa Ano.
Production Company: *Briggle, Hennessy and Corrothers, The Finnegan Co. and Fries Entertainment*
Date Released: *January 1987*
Distributor: *Fries Distribution Company*

THIRD FLOOR *(6 × 62 mins)*
Difficult beginnings experienced by the young foreman - teacher and his tentative relationships with the seventeen-year-olds in confrontation with his main task - to teach them and also bring them up.
Distributor: *Telexport*

TOUT EST DANS LA FIN *(2 × 90 mins)*
Police Story
Production Company: *Gouze Renal*
Date Released: *1986*
Distributor: *Cinexport*

TRAIN, THE
Directed by Damiano Damiazni, Lenin's

rtve
VISPERAS
DIRECTOR: Eugenio Martín
PRODUCTORA: VEGA FILMS, S.L.
SUBDIRECCION DE COMERCIALIZACION, RTVE
C/ Saturno, 10 Telex 22053 PROEX-E-TEL: 715 4719 28023 MADRID (SPAIN)

deportation from Switzerland in 1917 in a sealed railway carriage withch took him across Europe to Petersburg, where he led the Russian Revolution, starring Ben Kingsley and Leslie Caron.
Production Company: *Beta Taurus-Group, Munich in association with Raidue, TF 1 and ORF*
Date Released: *Post Production*
Distributor: *Beta Film*

TREASURE ISLAND *(6 hours)*
Anthony Quinn and Ernest Borgnine star in this science-fiction adaption of Stevenson's novel, the story of a young boy's search for buried treasure in outerspace.
Production Company: *Sacis RAI, Channel 2*
Distributor: *Viacom World Wide - Viacom International*

TRUE BELIEVERS, THE *(8 × 1 hour)*
A mini-series covering the split in the Australian Labour Party in the 1950's.
Production Company: *Roadshow Coote and Carroll in association with ABC.*
Budget: *$3.6 Million*

TWO MRS, GRENVILLES, THE *(4 hours)*
A powerful drama of greed and passion among the super rich of America and Europe in the '40's. Stars Ann Margret, Claudette Colbert and Elizabeth Ashley.
Production Company: *Susan Pollock and Preston Fletcher*
Date Released: *1986*
Distributor: *Lorimar International*

UNDER SIEGE *(3 hours)*
A terrorist bombing at Fort Bladensburg. It almost brought a nation to its knees, it sharply divided its leaders, leaving a rift among them that hurt as much as the bombing. Starring Peter Strauss.
Production Company: *Don Ohlmeyer and Karen Danaher*
Date Released: *1986*
Distributor: *Lorimar International*

UN METIER DE SEIGNEUR *(2 × 90 mins)*
Spy Story
Production Company: *Gouze Renal*
Date Released: *1987*
Distributor: *Cinexport*

UPLINE *(4 × 1 hour)*
A satirical look at new values of Modern Britain.
Production Company: *Central Television*
Date Released: *March 1987*
Distributor: *Central Independent Television*

VISPERAS *(6 × 1 hour)*
It describes the social and human situation during the first quarter of this century in the Andalusian region of Spain. Prelude of Spanish Civil War.
Production Company: *Beta Film (Munich)*
Date Released: *1986*
Distributor: *RTVE*

WAR AND MAN *(7 × 60 Mins)*
Tragic wars of Japan in Manchuria and China asseen through one of Japan's richest, most powerful families.
Production Company: *Nikkatsu Corporation*
Distributor: *WesternWorld Television*

WINDMILLS OF THE GODS *(4 hours)*
Jaclyn Smith stars as the U.S. Ambassador to Romania who is targeted for assassination. The challenge to protect her, and maintain world peace, falls on a dynamic career diplomat (Robert Wagner).
Distributor: *ITC Entertainment*

Company Addresses

ABC DISTRIBUTION COMPANY
825 Seventh Avenue
New York, NY 10019, USA
Contact: Mr William Vitale
Tel: (212) 887 1725

BAVARIA FILM GMBH
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8022 Geiselgasteig
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London W12 0TT, UK
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BETA FILM
Beta-Strasse 1
D-8043 Untefohring b. München
West Germany
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CBC ENTERPRISES
Box 500, Station A
Toronto, Ontario M5W 1E6
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711 Fifth Avenue
New York, NY 10022, USA
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Tel: (818) 954 5530

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66850 Coral Wayd
Miami, Florida 33155, USA
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London W1P 2AX, UK
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8670 Wilshire Boulevard
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Tel: (213) 274 1228

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London W1N 9AF, UK
Contact: Maria Alvarez
Tel: (01) 409 1712

GRANADA TELEVISION INTERNATIONAL LTD
36, Golden Square
London W1R 4AH, UK
Contact: Ms Wendy Stebbings
Tel: 01-734 8080

HAL ROACH STUDIOS
720 Fifth Avenue
New York, NY 10019, USA
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Tel: (212) 956 2090

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8831 Sunset Boulevard
Los Angeles, CA 90069, USA
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115 East 57th Street
11th Floor
New York, NY 10022, USA
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27, Upper Brook Street,
London W1, UK
Contact: Mr Andrew MacBean
Tel: 01-491 1441

LORIMAR INTERNATIONAL
10202 W. Washington Blvd
Culver City
California 90232, USA
Contact: Greg Barbato
Tel: (213) 558-6557

MCA TV INTERNATIONAL
00 Universal City Plaza
500-8 Universal City
CA 91608, USA
Contact: Katarina Franz
Tel: (818) 777 2841

McCANN INTERNATIONAL PROGRAMME MARKETING
88-94 Tottenham Court Road
London W1P 9HE, UK
Contact: Mr Andrew Luff
Tel: 323 4641

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16 West 61st Street
10th Floor, New York, USA
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9 West 57 Street
New York, NY 10019, USA
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Cowcaddens, Glasgow
GS 3PR, Scotland, UK
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16 Clarence Square
Toronto M5V 1H1
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Tel: (416) 597 0029

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1199 Berlin, East Germany
Contact: Mr Werner Schneider
Tel: 6316130

TELEXPORT
29,30 Gorkeho Nam
11150 Praha 1, Czechoslovakia
Contact: Mr Stanislav Slavik
Tel: 217 77 66

THAMES TELEVISION INTERNATIONAL
149, Tottenham Court Road
London W1, UK
Contact: Mr Roger Miron
Tel: 387-9494

TVNZ INTERNATIONAL
P.O. Box 3819
Auckland, New Zealand
Contact: Leigh Wilson
Tel: (9) 391 414

VIACOM INTERNATIONAL
1211 Avenue Of The Americas
New York, NY 10036, USA
Contact: Raul Lefcovich
Tel: (212) 575 5175

WARNER BROTHERS TV
4000 Warner Boulevard
Burbank, CA 91522, USA
Contact: Mr Charles D. McGregor
Tel: (818) 954-6000

International Ratings

PHILIPPINES: TV

Week ending July 5, 1987

	Programme	Channel	Rating
1	Mother Studio Presents	7	31.0
2	Pinoy Thriller	13	25.9
3	Regal Presents	2	25.5
4	FPJ Sa GMA	7	25.3
5	Knight Rider	7	21.6
6	See True	7	21.0
7	Vilma	7	20.0
8	The Equalizer	7	19.5
9	Small Wonder	7	19.2
10	IBC Presents	13	18.6
11	John and Marsha	9	18.5
12	GMA Gems	7	18.3
13	Hapi House	13	17.4
13	Viva Box Office Hits	13	17.4
14	Artista	9	17.3
15	Goin' Bananas	13	17.2

Source: AGB-Media Pulse Inc.

GERMANY: TV

Week ending August 2, 1987

	Programme	Channel	Viewers (millions)
1	Krimi – Sommertheater Indras Rache	ARD	14.42
2	Wunschfilm der Woche: die Reise zun Mittelpunlet der Erde	ZDF	13.13
3	ARD – Sport Extra: DFB – Supercup	ARD	13.00
4	Die Schwarzwaldklinik	ZDF	11.72
5	ARD – Sport Extra: DFB Supercup FC Bay – Muenchen – Hamburger SV	ARD	11.48
6	ARD – Sommerkomoedie: Ein Tolpatsch Kommt Selten Allein	ARD	11.20
7	Ein Fall Fuer Zwei	ZDF	10.85
8	Der Schneemann	ZDF	10.66
9	Geschithen Aus der Heimat	ARD	10.31
10	Tote Kriegen Keine Post	ARD	10.23

Source: ARD/ZDF

AUSTRALIA: HOME VIDEO

Week ending August 12, 1987

	Title	Supplier
1	Working Class Man	CIC-Taft
2	Heartbreak Ridge	Warner Home Video
3	8 Million Ways to Die	CBS-Fox
4	Haunted Honeymoon	RCA/Columbia/-Hoyts
5	The Morning After	Roadshow
6	King Kong Wives	CBS-Fox
7	Half Moon Street	CEL
8	Armed and Dangerous	RCA/Columbia/ Hoyts
9	Phycho III	CIC-Taft
10	Soul Man	Roadshow
11	Welcome to 18	Seven Keys
12	The Retaliator	Palace
13	Meatballs III	Roadshow
14	Out of Africa	CIC-Taft
15	Windrider	RCA/Columbia/ Hoyts

Source: Encore

UNITED KINGDOM: TV

Week ending August 2, 1987

	Programme	Channel	Rating (millions)
1	EastEnders (Thu/Sun)	BBC-1	18.80
2	EastEnders (Tue/Sun)	BBC-1	17.65
3	Coronation Street (Wed)	ITV	14.10
4	Coronation Street (Mon)	ITV	13.35
5	Terry and June	BBC-1	11.60
6	Wolf to the Slaughter	ITV	10.55
7 =	The Benny Hill Show	ITV	10.00
7 =	The Equaliser	ITV	10.00
7 =	Summertime Special	ITV	10.00
10	Minder	ITV	9.90
11	Carry on Cleo	BBC-1	9.85
12	Tarby's Drama Game	ITV	9.45
13	Crossroads (Wed)	ITV	9.35
14	Bread	BBC-1	9.15
15	Screen Story: For the Term of his Natural Life	BBC-1	9.10

Source: BARB

UNITED KINGDOM: HOME VIDEO

Week ending August 8, 1987

	Title	Supplier
1	Big Trouble in Little China	CBS/Fox
2	Critters	RCA/Columbia
3	Psycho 3	CIC
4	Soul Man	E.V.
5	Colour Purple	Warner
6	FX Murder by Illusion	RCA/Columbia
7	Jewel of the Nile	CBS/Fox
8	Ruthless People	Disney
9	Wanted Dead or Alive	E.V.
10	Aliens	CBS/Fox
11	Mona Lisa	Cannon
12	Out of Africa	CIC
13	Comet Quest	MGM/UA
14	Target	CBS/Fox
15	Jewel of the Nile	CBS/Fox
16	Mighty Orbots	MGM/UA
17	Freddy's Revenge	Warner
18	Back to the Future	CIC
19	The Karate Kid II	RCA/Columbia
20	Teenwolf	E.V.

Source: Video At Home

HONG KONG: TV

Week ending August 8, 1987

	Programme	Channel	Viewers (millions)
1	City Japes	TVBJ	2,916
2	City Japes	TVBJ	2,781
3	Love in a Decadent City	TVBJ	2,552
4	Fate Takes a Hand	TVBJ	1,936
5	Love in a Decadent City	TVBJ	2,521
6	Fate Takes a Hand	TVBJ	2,517
7	Tuesday Report	TVBJ	2,506
8	Guess For My Guests	TVBJ	2,503
9	Fate Takes a Hand	TVBJ	2,493
10	Fate Takes a Hand	TVBJ	2,483

Source: AGB McNair

NEW ZEALAND: TV

Week ending July 25, 1987

	Programme	Channel	Rating (per cent)
1	Bledisloe Cup (Second half)	TVN2	42
2	Bledisloe Cup (first half)	TVN2	37
3	The Cosby Show	TVN2	29
4 =	The Good Life	TVN2	27
4 =	The Krypton Factor	TVN2	27
6	Coronation Street	TVN2	26
7	Rugby League	TVN2	25
8 +	Flying Doctors	TVN2	24
8 +	Eastenders	TVN2	24
10	Rugby League	TVN2	23

Source: AGB McNair: Iris.

FRANCE: TV

Week ending August 2, 1987

	Programme	Channel	Rating (per cent)
1	Intervilles	TF1	31
2	Angelique et le sultan	A2	31
3	Le dernier train de Gun Hill	TF1	29
4	L'héritier	TF1	28
5	Coniques nostalgie	A2	25
6	La roue de la fortune (Wednesday)	TF1	23
7 +	La roue de la fortune (Monday)	TF1	22
7 +	"Alain Delon"	A2	22
9	Ca va cogner	FR3	20
10	Les brigades du tigre	A2	19
11	Le nouveau testament	A2	17
12	Discos d'or	FR3	13

Source: Médiametrie

CANADA: TV

Week ending July 12, 1987

Rank	Programme	Viewers (millions)
	CBC	
1	CBC National News	2,093
2	CBC Journal	1,716
3	Newhart	1,684
4	Designing Women	1,474
5	CBC News: Sun Report	1,369
	CTV	
1	Cosby Show	2,647
2	Family Ties	2,457
3	Matlock	2,114
4	Cheers	1,720
5	Moonlighting	1,665
	Global	
1	Growing Pains	589
2	Who's The Boss	553
3	Young & The Restless	501
4	60 Minutes	429
5	Wheel of Fortune	413
	Radio-Canada	
1	Dallas	1,439
2	Telejournal National	691
3	Festival Hitchcock	571
4	Baseball – Merc. 87	557
5	Le Point	549

Source: A C Nielsen

INTERNATIONAL EVENTS

September 16-22	*Teleforum (Oftankino TV Centre, Moscow) (Tx: 411140)*
September 21-24	*P.I.M.M. Regal Meridan Hotel Hong Kong*
September 23-27	*International Film-makers Wildlife Symposium, Bath.*
September 23-30	*9th International Festival of Television Programmes for Children and Youth, Prix Danube 1987, Czechoslovakia (Tel: Bratislava 32 74 48 Tx: 922 77)*
October 3-7	*5th World Animation Film Festival, Varna, Bulgaria (Telex: 22059)*
October 12-16	*MIPCOM, Cannes (Tel: 33-1-4505 1403)*
October 14-17	*Broadcast '87, Frankfurt, Germany (Tel: 69 75 75 394 Tx: 411558)*
October 19-25	*15th Golden Chest International TV Festival, Plovdiv, Bulgaria (Tel: 66-11-71 Tx: 22558)*
October 20-27	*Golden Antenna '87 Film Festival, Geneva, Switzerland (Tel: 41 22 99 51 11)*
Oct 26 - Nov 5	*MIFED, Milan*
October 25-28	*American Children's Television Festival, Chicago (Tel: 312 390 8700)*
October 30-Nov 1	*8th National Festival of Independent Video Berkshire, UK (Tel: 0344 427272)*
November 7-17	*11th Acapulco World Festival, Acapulco, Mexico (Tx: U.S. 691026 Fax: (213) 859 7615)*
November 9-15	*London Screenings, UK. (Tel: 228 7459)*
November 29-Dec 3	*ARD/ZDF German TV Programme Fair, Cologne*
December 2-15	*Meccla '87 (Havana International Film Festival, Cuba) (Tx: 511600*
February 8-13	*Monte Carlo TV and Video Festival (Tel: 010-331 4562 3100)*
February 25 1988	*NATPE, Houston*
May 11-18	*Gold Rose of Montreux Festival of Light Entertainment, Switzerland (Tx: 453222)*
May 29-June 3	*Nordic Screening, Oslo, Norway (Tel: 47-2-45 90 50 ext. 8706 Tx: 71794)*
September 23-27 1988	*International Broadcasting Convention (Tel: 240 1871 Tlx: 261176)*

While every effort is made to ensure accuracy, TV World cannot be held responsible for errors in this information.

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